

# HIT PARADER

35 CENTS

INSIDE  
THE WORLD  
OF STARS

FEBRUARY /CDC

FLYING HIGH WITH  
**THE ANGELS**

\*\*\*\*\*

**STAR**  
SPECTACULAR  
OF THE YEAR

STEVE AND EDIE  
**JERRY VALE**

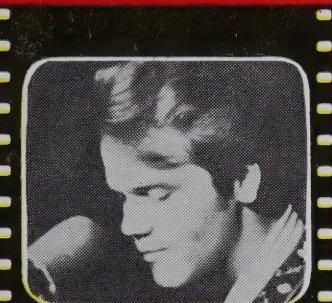
JAMES GARDNER  
FRANK SINATRA JR.

**HOOTENANNY**  
Report by  
JACK LINKLETTER

Barbra Streisand  
**HIGH PRIESTESS**  
**OF HURT**

\*\*\*\*\*

**BRIAN HYLAND**  
**GOES FOLK**



**THE DYNAMIC**  
 **BRAVE SOUNDS**

\*\*\*\*\*

**BOB LOGAN'S**  
Paradise Playground

**MOVIES**

TAKE HER, SHE'S MINE

**MARY, MARY**  
THE CARDINAL  
**McLINTOCK**  
**CHARADE**

**GODS AND**  
 **GODESSES**  
**OF FRENCH**  
 **ROCK**

**FABIAN**

**CLIFF RICHARD**

Show Biz Crossword

**STAR GAZING**

TOP TUNES  
song lyrics

DRIP DROP

•

LODDY LO

•

BE MAD, LITTLE GIRL

•

BAD GIRL

•

BE TRUE TO YOUR  
SCHOOL

•

THE NITTY GRITTY

•

LITTLE RED ROOSTER

•

KANSAS CITY

•

SHE'S GOT  
EVERYTHING

•

THE IMPOSSIBLE  
HAPPENED

•

QUICKSAND

•

IN MY ROOM

•

WONDERFUL SUMMER

•

I HAVE A BOYFRIEND

•

MIDNIGHT MARY

•

YOU DON'T HAVE  
TO BE A BABY  
TO CRY

•

THE BOY NEXT DOOR

•

TALK BACK  
TREMBLING LIPS

•

HAVE YOU HEARD

•

LONG TALL TEXAN

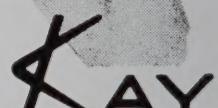
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NEED TO BELONG

•

TRA LA LA LA, SUZY



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# hit parader...

FEBRUARY 1964

EXECUTIVE EDITOR/Patrick Masulli

ART DIRECTION/Dolores Berenda  
Dan Dziubina

EDITOR/Ed Douglass

STAFF Brooks  
PHOTOGRAPHER/Edler

## CONTRIBUTING EDITORS

Jim Delehan, Irv Hulsteen, Katherine Drake

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15. Chains
16. Tell Him
17. Love Came To Me
18. Go Away, Little Girl
19. Quarter To Three
20. Those Oldies But Goodies
21. Every Beat Of My Heart
22. Tossin' And Turnin'
23. Tonight
24. Cupid
25. Wild One
26. Puppy Love
27. Mama
28. O Dio Mio
29. I Love The Way You Love
30. Tall Oak Tree
31. Easier Said Than Done
32. One Fine Day
33. So Much In Love
34. Memphis
35. Falling
36. Surf City
37. Baby Workout
38. I Will Follow Him
39. Mr. Bass Man
40. Puff
41. Young Lovers
42. Don't Be Afraid, Little Darlin'
43. Sherry
44. It Might As Well Rain Until September
45. Venus In Blue Jeans
46. Your Nose Is Gonna Grow
47. Hully Gully Baby
48. Patches
49. Volaré
50. All My Love
51. Dreamin'
52. Kiddio
53. Ta Ta
54. Yogi
55. Burning Bridges
56. When You Wish Upon A Star
57. The Madison
58. Good Timin'
59. Cradle Of Love
60. Let The Little Girl Dance

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### MONEY-BACK GUARANTEE

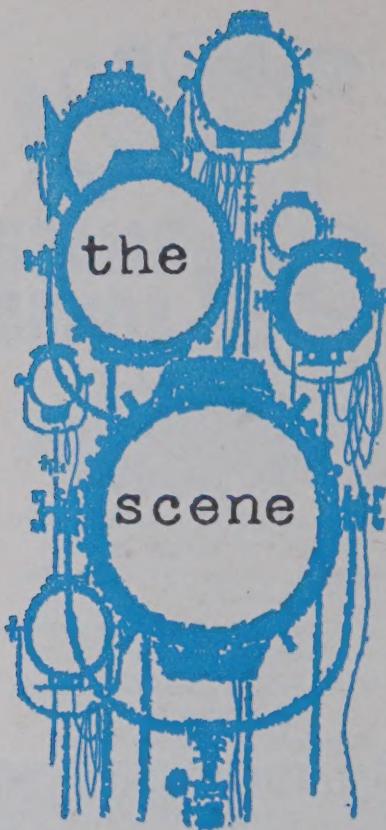
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As I sit at my desk this sunny autumn morning, and overlook the hustle-bustle of New York's Fifth Avenue nineteen floors below, I do not feel like writing an editorial on Responsibility. It seems too dismal a subject to consider on this very pleasant day.

But I remember the weather prediction for tomorrow. Winter is fast approaching from the Midwest and soon, to quote folk singer Bob Dylan, "Hard Rain's A-Gonna Fall." The winter of our discontent will momentarily be upon us. The time has come, therefore, to consider the future with care.

I turn away from those tiny figures scurrying down the Avenue, and think instead of the two groups of people who most directly relate to me and to Hit Parader: you the readers, who follow Hit Parader for news of the world of entertainment, and you the performers, who follow Hit Parader to see what is being said about you. We three shall examine Responsibility. We'll start at the top, with names like Marlon Brando and Burt Lancaster, and continue to the younger generation, with names like Bobby Rydell and Timi Yuro.

Responsibility. What is it? Webster says it is being able to respond or answer for one's obligations or conduct. To put it another way, it means being *concerned*, about our own well-being and about the well-being of those around us. An example:

The date was August 28, 1963. Two

hundred thousand whites and Negroes were marching, flying and motoring to the nation's capital as part of the greatest demonstration against racial intolerance in modern history. And who was leading that parade? Marlon Brando, Burt Lancaster, Peter, Paul and Mary, Lena Horne, Bob Dylan and James Garner.

These well-known performers were not in Washington in hopes of receiving national publicity. In most cases, they are stars who can retire tomorrow if they wish, never to worry about money or fame the rest of their lives. They have already arrived.

Why, then, were they in Washington? Certainly, such participation in that massive Civil Rights demonstration, which was televised nationally, could only have hurt them at the box office in the South. They had nothing, or very little, to gain — and a lot to lose.

The answer? Their *concern* about the state of racial intolerance that prevails in this country today. They were using their considerable prestige to endorse the Negro Revolution now underway in America. They were standing up for freedom, justice and equality for all.

Traditionally, actors have always associated themselves with the cause of freedom. The actor, until recent times, was himself considered a social outcast by most "decent" citizens. His lot was a sorry one, not much better than that of any other minority.

The rise of motion pictures as a popular entertainment form changed all that. The actor was suddenly a figure both glamorous and desirable. But he has never forgotten his own history. He knows he is descended from the jester, who was kicked and scourged. He knows all about tar and feathers, and jeers and flying stones. He hates intolerance, and has eagerly accepted the responsibility of hastening its earthly demise. For that reason alone, he is to be admired.

Young performers, too, are demonstrating a sense of responsibility. Like their elders, they see danger signs in our society that disturb them. For these young entertainers, however, there is a social disease perhaps more deadly than intolerance with which they are concerned — National Chronic Unemployment. Because this is a social problem that seriously affects their generation, these teen stars are trying to do something about it.

There is nothing young singers like Bobby Rydell, Lou Christie, Brian Hyland and Timi Yuro can do about our expanding technology. Automation, where-by a single machine can do the work of many men, is here to stay. But

what they can and are doing is to explain a few shocking facts to their young friends and audiences:

Everyday, there are less and less jobs that require the services of people. Everyday, there are more and more people who require jobs. As our population increases, the number of available jobs decreases. *Already, there are not enough jobs to go around.*

Our government agencies are working desperately to find solutions to the problem of unemployment. But, regardless of what answers are found (if any are found!), jobs in the future will go to those persons who are educated. School "drop outs" will be the losers.

This is the situation that these singers are trying to explain. Bobby, especially, has been active. He has recorded spot announcements for many radio stations, in which he sings the "stay in school" theme. Brian and Lou talk to their audiences when on tour about the foolishness of dropping out of school. These three hope they will soon be making a "stay in school" record album with Timi Yuro.



Brian Hyland, seen here, appears in his own story on page 17.

Each of these young performers should be commended for his attitude, and for the work he is now just beginning. At a young age they have already sensed the responsibility that goes with success. They have accepted the show business tradition of being involved with, and concerned about, the problems of our society. They, like the performers who marched to Washington, D.C., are offering themselves free of charge to further the causes they so strongly believe in.

If we Americans wish to avoid a wintry future, filled with bitterness and discontent, we should heed the advice they give. For, after all, it is our future that is at stake.

*The Editor*

# hit Parader...

## LYRICS OF TOP TUNES

### ● BE TRUE TO YOUR SCHOOL

(As recorded by The Beach Boys)

By Brian Wilson

When some loud braggard tries to put me down

And says his school is great  
I tell him right away  
Now what's the matter buddy ain't you heard of my school  
It's number one in the state  
So be true to your school  
Just like you would to your girl or guy  
Be true to your school now  
And let your colors fly  
Be true to your school.

I got a letterman's sweater with the letters in front  
I got from football and track  
I'm proud to wear it now  
When I cruise around the other parts of the town  
I got my decal in back  
On Friday we'll be jacked up on the football game  
And I'll be ready to fight  
We're gonna smash 'em now  
My girl will be workin' on her pompons now  
And she'll be yellin' tonight.

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### ● KANSAS CITY

By Mike Stoller and Jerry Leiber

I'm goin' to Kansas City  
Kansas City, here I come  
I'm goin' to Kansas City  
Kansas City, here I come  
They got a crazy way of lovin' there  
And I'm gonna get me some.

I'm gonna be standin' on the corner  
Twelfth Street and Vine  
I'm gonna be standin' on the corner  
Twelfth Street and Vine  
With my Kansas City baby  
And a bottle of Kansas City wine.

Well I might take a train  
I might take a plane  
But if I have to walk  
I'm goin' just the same  
I'm goin' to Kansas City  
Kansas City, here I come  
They got a crazy way of lovin' there  
And I'm gonna get me some.

I'm goin' to pack my clothes  
Leave at the crack of dawn  
I'm goin' to pack my clothes  
Leave at the crack of dawn  
My old lady will be sleepin'  
And she won't know where I've gone.

'Cause if I stay with that woman  
I know I'm gonna die  
Gotta find a friendly baby  
And that's the reason why  
I'm goin' to Kansas City  
Kansas City, here I come  
They got a crazy way of lovin' there  
And I'm gonna get me some.  
© Copyright 1952 by Armo Music Corporation

### ● BAD GIRL

By Neil Sedaka and Howard Greenfield

I don't believe a word they're saying  
What they're saying isn't true  
Ev'rybody calls her bad girl  
Ev'rybody puts her down  
Why don't they take the time to understand  
She's looking for a love she's never found  
Someone to love and they put the girl to shame  
Hey, there she's not the girl for you  
Well, you don't know her like I do  
Hey, there listen to your friend  
If you're gonna put her down  
Here's where our friendship ends.

I don't hear a word you're saying  
She's the one I'm dreaming of  
So don't you ever call her bad girl again  
'Cause she's found a boy to love  
Oh, yes she's found a boy she loves  
Oh, yes she's found a boy to love  
And found the one she's dreaming of.

And it's only 'cause she's lonely  
That's the way she got her name  
All she did was look for someone to love

And she found a boy to love  
Hey, there open up your eyes  
All I see is just a pack of lies  
Hey, there she's gonna break your heart  
I'm not gonna listen to the rumors that you start.  
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### ● WONDERFUL SUMMER

By Gil Garfield and Perry Botkin, Jr.

I want to thank you  
For giving me the most wonderful summer of my life  
You were so heavenly  
You meant the world to me  
And anyone could see  
That I was so in love.

I want to thank you  
For giving me the most wonderful summer of my life  
I never will forget  
That summer day we met  
You were so shy  
And yet you stole my heart away.

We strolled along the sand  
Walking hand in hand  
Then you kissed me and I knew  
I would love you my whole life through.

I want to thank you  
For giving me the most wonderful summer of my life  
And though it broke my heart  
That day we had to part  
I'll always thank you  
For giving me the most wonderful summer of my life.  
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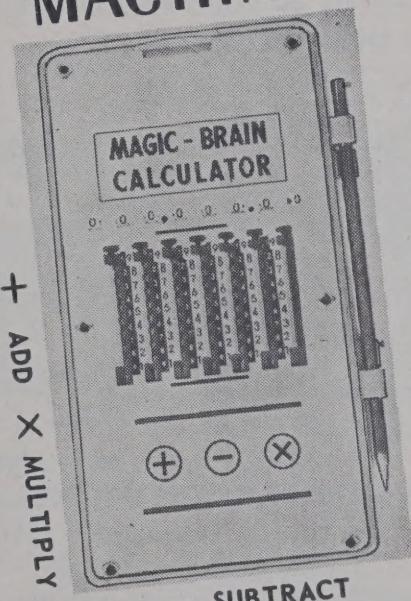
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# hit Parader...

## ● THE NITTY GRITTY

By Lincoln Chase

Some folks know about it, some don't  
Some will learn to shout it, some  
won't  
But sooner or later, baby, here's a  
ditty  
Say you're gonna have to get right  
down to the real nitty gritty  
Let's get right down to the real nitty  
gritty  
Now one, two, nitty gritty  
Now, yeah, boom, nitty gritty  
Now, ooooh-ieee  
Right down to the real nitty gritty  
Ooooh, ooooh, ooooh, ooooh  
Double beatin', double beatin'  
Right down to the nitty gritty  
Yeah, double beatin', keep repeatin'  
Right down to the nitty gritty  
Yeah, yeah, let's get right on down to  
the real nitty gritty  
Now, one, two, nitty gritty  
Now, yeah, boom, nitty gritty  
Now, ooooh-ieee  
Right down to the real nitty gritty.  
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## ● IN MY ROOM

(As recorded by The Beach Boys)

By Brian Wilson and Gary Usher  
There's a world where I can go  
And tell my secrets to  
In my room  
In my room  
In this world I lock out  
All my worries and my fears  
In my room  
In my room  
Do my dreaming and my scheming  
Lie awake and pray  
Do my crying and my sighing  
Laugh at yesterday  
Now it's dark and I'm alone  
But I won't be afraid  
In my room  
In my room.  
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## ● TALK BACK TREMBLING LIPS

By John D. Loudermilk

Ev'ry day our love's a battle royal  
Dear, it seems that fighting is all we  
do  
But if I let you know how much I love  
you  
You'll do things to me you shouldn't  
do  
So, talk back trembling lips  
Shaky legs, don't just stand there  
Don't let her know she's getting  
through to you  
Talk back trembling lips  
Burning eyes, don't start crying  
Heart, don't let her know that you're  
breaking in two, breaking in two.  
Everytime you up and hurt my  
feelings  
I pretend it couldn't matter less  
I'm just hiding all of my emotions  
Behind my broken heart, I guess.  
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## ● TRA LA LA LA SUZY

By Brenda Lee Jones and Welton Young

Tra la la la Suzy  
Tra la la la Suzy  
Tra la la la Suzy  
She's the girl for me.

Oh, I love little Sue so  
But I can't let Sue know  
I'm afraid little Suzy  
Might turn her back on me.

Now I want to kiss her  
After school I miss her  
She's the loveliest, prettiest, sweetest  
girl you'd ever want to see  
I call her tra la la la Suzy  
Tra la la la Suzy  
Tra la la la Suzy  
She's the girl for me.

I get so discouraged  
If I just had the courage  
I would ask little Suzy  
To go out on a date  
So today when I pass her  
Then I'm going to ask her  
And I just hope that I haven't waited  
too long  
To date my tra la la la Suzy  
Tra la la la Suzy  
Tra la la la Suzy  
She's the girl for me.  
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## ● THE BOY NEXT DOOR

By Madara and White

The boy next door has really got me  
dreamin'  
The lum-ti-dum the boy next door  
But I remember when he was a  
demon  
Lum-ti-dum-ti-dum the boy next door  
He used to pull my hair  
But I didn't really care  
I loved him even then  
When he was twelve and I was ten.

The boy next door used to take my  
toys away  
Lum-ti-lum-ti-dum the boy next door  
But now he's busy keepin' all the  
boys away  
Lum-ti-dum-ti-dum the boy next door  
He's jealous as can be  
But that's alright with me  
He tells all the other guys  
Stay away if you value your life.

The boy next door wants to move  
across the street  
Lum-ti-dum-ti-dum the boy next door  
He wants to get married gonna make  
my life complete  
Lum-ti-dum-ti-dum the boy next door  
So if you're lookin' around  
For a guy in your home town  
The one that you're lookin' for  
Just might be the boy next door  
Oh dum-ti-dum-ti-dum the boy next  
door.  
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## ● LITTLE RED ROOSTER

By W. Dixon

I have a little red rooster  
Too lazy to crow today  
I have a little red rooster  
Too lazy to crow today  
Keeps everything in the barnyard  
Upset in every way.

Oh, the dog's begin to bark at me  
Hound begin to howl  
Oh, the dog's begin to bark at me  
Hound begin to howl  
Oh, watch out, strange kind people  
'Cause little red rooster's on the  
prowl

If you see my little red rooster  
Please drive him home  
If you see my little red rooster  
Please drive him home  
There's been no peace in the barnyard  
Since the little red rooster's been gone.  
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## ● YOU DON'T HAVE TO BE A BABY TO CRY

By Bob Merrill and Terry Shand

You don't have to be a baby to cry  
All you need is your love to go wrong  
You don't have to be a baby to cry  
Or to lie wide awake the whole night  
long

When you leave me  
My golden rainbow disappears  
Then you leave me  
A broken heart that's full of tears  
These ain't raindrops in my eyes  
Why should I lie  
You don't have to be a baby to cry.  
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## ● LONG TALL TEXAN

By Henry Strzelecki

Well I'm a long tall Texan  
I ride a big white horse  
Well I'm a long tall Texan  
I ride a big white horse  
When people look at me they say  
Ah rah-ah-rum-ah-rah  
Is that your horse.  
Well I'm a long tall Texan  
I wear a ten gallon hat  
Well I'm a long tall Texan  
I wear a ten gallon hat  
When people look at me they say  
Ah rah-ah-rum-ah-rah  
Is that your hat.  
Well when I'm walking down the street  
With my shining badge  
And spurs jingling at my feet  
I see a man a coming  
A coming with a gun and-ah  
I just can't be beat  
Well I'm a long tall Texan  
I enforce justice for the law  
Well I'm a long tall Texan  
I enforce justice for the law  
When people look at me they say  
Ah rah-ah-rum-ah rah  
Is you the law.  
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## MIDNIGHT MARY

By Art Wayne and Ben Raleigh  
Meet me at midnight, Mary  
Same place we always go  
Meet me at midnight, Mary  
And don't let anyone know  
Don't let anyone know.

Your daddy says I'm a bad boy  
And you've no future with me  
So we can only get together  
By meeting secretly.

Just got a job on the railroad  
The work is hard and long  
But I'm gonna build us a future  
And show your daddy he's wrong.

As soon as I save some money  
For a home and everything  
We won't have to keep it a secret  
That you've got my wedding ring.  
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## SHE'S GOT EVERYTHING

By Jimmy Radcliffe and Ora May Diamond  
She's got everything that's what all  
the fellows say

At the party here tonite  
Your eyes keep drifting her way  
Yes, she's prettier than I am  
And there's nothin' I can do.

She's got everything  
And pretty soon she'll have you  
Somebody show me the way  
Can't take this heartache no more  
Looks like I'm left alone  
Might as well start walking home  
She's got everything  
And it makes me want to cry  
Just to think that I can't even kiss him  
goodbye  
Why did I take you to the party  
I knew she'd be here too  
She's got everything  
And pretty soon she'll have you.

She's got everything  
And she causes quite a stir  
Just be walkin' in the room  
Oh how I wish I were her  
Now you're dancin' very near her  
Just like sweethearts do.  
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## QUICKSAND

By Eddie Holland, Brian Holland and Lamont  
Dozier

You're like quicksand, quicksand  
Pulling me closer, closer in my arms  
Can't you see it's your loving charms  
It's like quicksand  
Sinking me deeper in love with you.  
The more I fight it  
The deeper in love I get  
Each time you call me  
I feel nothing but happiness  
It's not sane loving you this way  
But from your heart I can't stray.  
You're like quicksand, quicksand  
Pulling me closer, closer  
Making me love you, need you  
Sinking me deeper  
Deeper in love with you.  
My heart is a prisoner of your warm  
embrace

I can't help it, can't help myself  
Nothing can take your place  
Ah, when you say sweet things to me  
I start trembling from head to feet,  
You're like quicksand, quicksand  
Yeah, pulling me closer, closer  
I just can't resist you  
I just want to kiss you  
You're like quicksand, yeah.  
© Copyright 1963 by Jobete Music Co., Inc.

# Draw the Musketeer

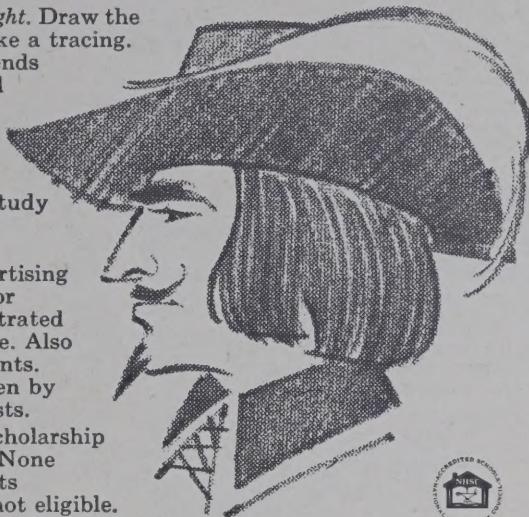
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## DRIP DROP

By Jerry Leiber and Mike Stoller

Hey, the roof is leakin'  
And the rain's fallin' on my head  
It won't stop,  
The roof is leakin'  
And the rain's fallin' on my head  
I need a mop.  
I cried so hard, teardrops on my bed  
Drip-i-ty drop.

She packed up her bags  
And she moved out on the midnight train  
She's got no brains  
She packed up her bags  
And she moved out on the midnight train  
The girl's insane.  
She took my heart, tears rollin' down my drain  
Just like rain.

My buddy came to see me  
To give me a tip, tip, tip  
I said "Now listen here, friend, I tell you I'm hip, hip, hip  
Why don't you mind your own business,  
Shut your lip, lip, lip  
I know why my girl gave me the slip, slip, slip."

I said the roof is leakin'  
And the rain's fallin' on my head, oh yeah  
I cried so hard, teardrops on my bed, oh yeah.  
© Copyright 1954 by Tiger Music, Inc.

## THE IMPOSSIBLE HAPPENED

By Hugo, Luigi, and George David Weiss  
They said it was impossible  
For these arms of mine to hold you  
That one fine day you'd up and leave me flat  
But ha, ha, ha, I got the last laugh baby  
How about that,  
The impossible happened  
The impossible happened.

They said it was impossible  
For one love to make you happy  
You'd bounce a-round just like an acrobat  
But ho, ho, ho, I got the last laugh baby  
How about that,  
The impossible happened  
How about that  
The impossible happened.

They told me not to open my arms  
But I did  
They told me not to give you my lips  
But I did  
They said the only thing you do is take, take, take  
To give you my love would be my greatest mistake.

They said it was impossible  
For those wedding bells to ding dong,  
No, no, they said you'd never go for that  
But ha, ha, ha, I got the last laugh baby  
How about that,  
The impossible happened  
How about that,  
The impossible happened.  
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## LODDY LO

By Mann and Appell

I got a girl that I love so  
Hey loddy, loddy lo  
Her name is Loddy, Loddy Lo  
Hey loddy, loddy lo.

Hey Loddy, Loddy, Loddy  
Hey Loddy, Loddy, Lo  
Hey Loddy, Loddy, Loddy  
Hey Loddy, Loddy, Lo  
Lah la la Loddy (Lah la la Loddy.)

Don't know the words to any song  
Hey loddy, loddy lo  
But me an' Loddy get along  
Hey loddy, loddy lo.

And with the moon above  
I should sing words of love  
But all I do is sing her name  
She gets the message just the same.

Hey Loddy, Loddy, Loddy  
Hey Loddy, Loddy, Lo  
Hey Loddy, Loddy, Loddy  
Hey, girl I love you so.

And when we take a walk  
We got no time for talk  
'Cause fancy talk is for the birds  
A kiss is worth a thousand words.

Hey Loddy, Loddy, Loddy  
Hey Loddy, Loddy, Lo  
Hey Loddy, Loddy, Loddy  
Hey Loddy, Loddy, Lo  
La la la Loddy (La la la Loddy)  
Hey, girl I love you so.  
© Copyright 1962 by Kalman Music and C.C. Publishing

## BE MAD LITTLE GIRL

By Bobby Darin

Be mad, little girl  
But not at me  
Be mad, little girl  
But try to see  
That I can't let you stay a minute more  
Altho' you know that I adore you so  
Still you better go  
And be mad, little girl  
But not at me.

Be upset, little girl  
But dry your eyes  
Be upset, little girl  
But realize  
That there's nothing that I'd rather do  
Than stay here making love to you  
The whole night long  
Still I know it's wrong  
So be mad, little girl  
But not at me.

Not at me because I'm not the guy  
Who made the rules  
Telling us what we've got to do  
Tell us what not to do  
And baby, I love you.

Be mad, little girl  
Be mad and blue  
Be mad, little girl  
'Cause I am too  
But the more you stay the more I find  
You make me wanna change my mind  
It's hard to fight so please say goodnight  
And be mad, little girl  
But not at me.  
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FLYING  
HIGH  
WITH

# THE Angels

They have good reason to look so happy. That guy they're holding is worth his weight in gold. He's the "boyfriend," and they are The Angels, a trio of lovelies whose recent hit recording of "My Boyfriend's Back" has earned enough greenbacks to keep them in good nylons for a long time.



As these photos of *The Angels* getting airline tickets and answering fan mail show, they are very attractive girls — which makes their stage routine all the more exciting to watch.

Notwithstanding the royalties that have come flooding their way, the girls are happy about their new-found success as pop singers for another reason. It has proven, much sooner than they ever hoped, that they were right, and their parents wrong, in choosing show business as a career.

The Angels — Barbara, age 20, her sister Jiggs, 19, and their friend Peggy, also 19 — met at a talent show in Orange, New Jersey, while in high school. They sang together regularly after that, at school functions and local dances (While, coincidentally, another song-queen-to-be, Lesley "It's My Party" Gore, was attending public school in nearby Tenafly.)

But after graduation, the girls were urged by their parents to go their separate ways: Barbara to the Juilliard School of Music in New York to study musical composition and arranging, Jiggs to Wesley College in Delaware, and Peggy to a modeling school. Any plans entertained by the threesome for turning professional were temporarily put aside. Their parents' disapproval of show business had a lot to do with it.

"Our folks didn't want us to go into popular entertainment," explains Jiggs. "They wanted Barbara and me to get our college degrees. Peggy's parents had their hearts set on her becoming an English teacher."

"It was a compromise for them to let me go to modeling school," Peggy continues. "They hoped that by doing so,



I'd get all the show business 'nonsense' out of my system."

But the long, very cold winter of 1962 didn't quiet the girls' dreams of becoming entertainers. Peggy was singing radio commercials between classes, Barbara was working on rock 'n' roll arrangements after completing her daily studies at Juilliard, and Jiggs, in Delaware, wrote them long letters filled with glowing plans for their debuts as professional singers.

When the girls were reunited the fol-

lowing summer after a full year of post-high school studies, they felt the time had come for a serious decision to be made. As Barbara explains it, "We had needed that year's delay in order to test ourselves, to be certain we really wanted to be singers. The three of us held a pow-wow in June of 1962, and decided to tell our parents the news."

"When I told mine," reports Peggy, "they just laughed. My older sister, you see, had been an opera singer, and they couldn't believe I'd want to do the kind



of singing that didn't require operatic training."

Peggy departed for New York with the half-hearted consent of her parents. Barbara and Jiggs, despite the murmured disapproval of their family, joined her shortly afterwards. Together, the three girls found an apartment in the big city, and began making the rounds of agencies, producers and managers.

Some small success came to them as a result of their song-and-dance routine, for which Peggy was choreographer and Barbara vocal supervisor (Jiggs kept up their spirits with her off-beat sense of humor); occasional bookings for one nighters provided rent money and a modest food budget. Luckily, the girls love to cook; they took turns preparing meals. Peggy's Italian dishes, Jiggs' apple pies and Barbara's speciality, "Angels omelette," helped keep them well-fed — well-dated. The young bachelorettes were learning that eligible bachelors like to date good-looking girls who prepare good-tasting dishes. "As a matter of fact," comments Jiggs wryly, "I knew one guy who hadn't seen the inside of his own refrigerator in months. Ours, he had memorized."

Success came to The Angels suddenly. It was on a one-nighter tour of the Midwest late last June. An A & R man from Smash Records, tipped off that the girls had exceptional talents, caught their act in Chicago. He offered them a contract that very night, and three weeks later, on July 3, 1963, the trio was standing before studio microphones to record the tune that was to make them pop music celebrities. "My Boyfriend's Back" was an immediate and overwhelming success. Reportedly, the number of "Boy-

*Looking out the window of their skyscraper apartment, Peggy, Jiggs and Barbara laugh at the obstacles they overcame to get there.*

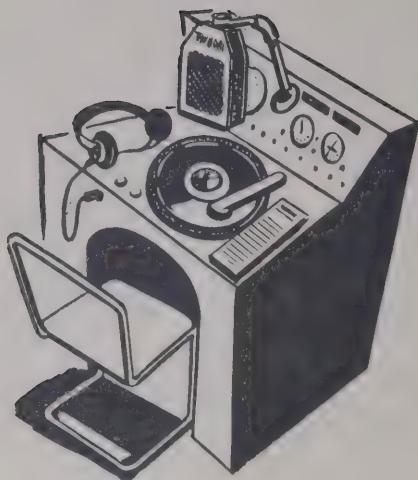
friend" recordings sold on July 19th, sixteen days after it was released, set an all-time record for sales in one day for the Smash label. Obviously, it was the hit of the country.

The girls have been kept busy ever since with nightclub engagements, tours, television appearances and recording sessions. They are working hard to hold the success that "My Boyfriend's Back" started. The girls, sensitive and perceptive, know that pop singers can go as quickly as they come, and are determined they will not fly through the hit parade heavens with the speed, and inevitable termination, of shooting stars. They want to continue to shine for a long while.

Their exceptional good looks and solid showmanship will undoubtedly help them achieve this goal. Peggy, the lead singer, is a bubbly brunette; Barbara, alto for the group, is a knockout redhead; and Jiggs, who carries the low tones, is a beautiful brown-eyed blonde. All three have the figures of dancers, and personalities which irresistibly combine qualities both angelic and devilish. Some of the performers they have appeared with on tours consider them "kind of kooky," others say they are "very polite kids." But when asked to sum up their feelings about The Angels in a word, all unhesitatingly reply, "Great!"

The girls now share a new apartment in New York, one that is quite a few floors higher than the tiny one they had in leaner days. When they have time, they journey across the Hudson River to New Jersey for weekend visits with their parents. The reception the girls now receive is markedly different from what it used to be. Peggy's parents admit — with gushing parental pride — that a girl doesn't have to be an opera singer to be a top-notch singing star. And as for Barbara and Jiggs? They ask their father what he thinks now that they've made the big time, and he smiles a great big smile, scratches his head, and says with bewilderment, "I don't know, but it could happen only in America." ■





# Platter Chatter

Stay," and "Ill Wind." Sinatra's great swinging style is also well represented with such all-time favorites as "Night And Day," "Makin' Whoopee" and "I Guess I'll Have To Change My Plan." This recording presents Sinatra at his most entertaining. Capitol T 1919.

**ALFRED DRAKE AND ROBERTA PETERS SING LEONARD BERNSTEIN** is a record buff's delight: The superb voices of Drake and Roberta Peters join those of the Ray Charles Singers to sing Bernstein's most exciting show tunes. Selections from "Candide," "On The Town," "Wonderful Town" and "West Side Story" are included. The vocal performances are extraordinary throughout, but disc honors must go to Roberta Peters for her incomparable versions of the standards "Tonight" and "Glitter And Be Gay." Command RS 885SD.

**THE SECOND BARBRA STREISAND ALBUM** is another chapter in the dazzling success story of Barbra Streisand. For this disc, the twenty-one-year old singer has selected little-known songs — that other singers avoid — and has made them shine with the vibrancy of her powerfully persuasive voice. Poignancy is Barbra Streisand's speciality and songs like "Down With Love," "Like A Straw In The Wind" and "My Coloring Book" reveal movingly the bittersweet melancholy she can bring to a song lyric. Columbia CL 2054.

**ORIGINAL GOLDEN HITS OF THE GREAT BLUES SINGERS** is a rarity in this age of rock 'n' roll: a compilation of rhythm and blues songs performed by many of today's best blues singers, including Ray Charles, Brook Benton and Ivory Joe Hunter. Such classics as "Fannie-May" by Buster Brown, "Mojo Hand" by Lightning Hopkins and "The Sky Is Crying" by Elmore James are reminders of how brilliantly blues singers use words and rhythm to express the beauty and despair of love. Mercury MG 20826.

**VINCENT EDWARDS AT THE RIVIERA** was recorded during the TV star's nightclub singing debut in Las Vegas. To those who have not already heard Vince sing, this album offers a surprising treat: he sings with a relaxed yet powerful baritone voice that needs no electronic "doctoring" to make it pleasing. Vince lends his near-perfect pitch to treatments of "Gonna Build A Mountain," "As Time Goes By," "Lost In The Stars" and a sizzling version of "Cool" from "West Side Story," to name but a few. Decca DL 74399.

**ALL THE STARS-BIGGEST HITS** is a fast-paced party record which features many current teen-age favorites: Chubby Checker, Bobby Rydell, Dee Dee Sharp, The Orlons, The Dovells and The Tymes. This musical grab bag contains Rydell's rocking version of "Volare," plus hits like "You Can't Sit Down" by The Dovells, "So Much In Love" by The Tymes and "Birdland" by Chubby Checker. Specialty numbers, "Locomotion," "Wab-Watusi" and "Hully Gully Baby," will keep party dancers bopping. Parkway P-7033.

TELL HER YOU LOVE HER contains twelve re-issues of popular Frank Sinatra recordings. Together they represent the very best work of this legendary pop singer. His mellow song styling comes forth when he croons the title song, "Love Is Here To



# MUSCLES, MONEY AND MOVIES

ILLUSTRATION / E. GERSHEFELD

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The mad, mad world of a  
**MIGHTY SHOWMAN, JOSEPH E. LEVINE**

# THE COMING-OF-AGE OF JOE LEVINE



Joe Levine is a movie producer-distributor-promoter who has earned a somewhat dubious distinction: he is personally responsible for some of the best and worst films in recent motion picture history.

After making a small fortune with such early box office bonanzas (and critical horrors) as "Godzilla," "Hercules" and "Morgan The Pirate," lately he has been making new fortunes, while receiving critical praise, for such outstanding films as "Two Women," "Long Day's Journey Into Night" and "Boccaccio 70." Movie industry observers scratch their heads at the change in Mr. Levine. He, meanwhile, continues on his busy way, seemingly with full knowledge of what destiny he is pursuing. This Barnum and Bailey of the movie world is coming of age, and movie-goers in search of good films are benefiting from it greatly.

Five years ago, Levine was a small-time film distributor in Boston, Mass. His lightbulb of inspiration snapped on one day during a private screening of a low-budget, film-flam spectacular called "Godzilla." The Japanese-made film concerned a sea monster that goes berserk, trampling Tokyo and its inhabitants in one minute, forty-five seconds flat. Other distributors wouldn't touch it, but Levine decided this was the film to make him rich. He bought its distribution rights for the give-away price of \$12,000, hocked everything he owned for promotion money, and launched a nation-wide publicity cam-

paign, using all the super-extravagant adjectives he could think of to describe it. To everyone's amazement, the film made over a million dollars.

The same technique — now widely known as the Levine Saturation Campaign — was used on the showman's most well-known imported blockbuster, "Hercules." He spotted the third-rate spear-and-saddle epic while in Rome. Whereas sane distributors shied away, he bought the American distribution rights for \$120,000 and plowed his remaining assets into a million-dollar advertising onslaught so bold that Hollywood moguls blanched. His staff hastily re-dubbed the squeaky voice of "Hercules" star, muscle-man Steve Reeves, with one that sounded more masculine; Levine purchased full-page ads, consisting of wildly over-stated superlatives and an impudently-immense figure of a quivering-muscled Hercules. The film was opened at six hundred movie theatres simultaneously across the country, and grossed more than five million dollars in a short time. Levine was a millionaire.

Nation-wide booking and saturation promotion campaigns were used, with varying results, on such subsequent Levine films as "Wonders Of Alladin," "Jack The Ripper," "The Wonderful World Of Jules Verne" and another Steve Reeves flic, "Hercules Unchained." Levine, first thought to be a "nut" by Hollywood big-wigs, was suddenly quoted as the prophet of profit.

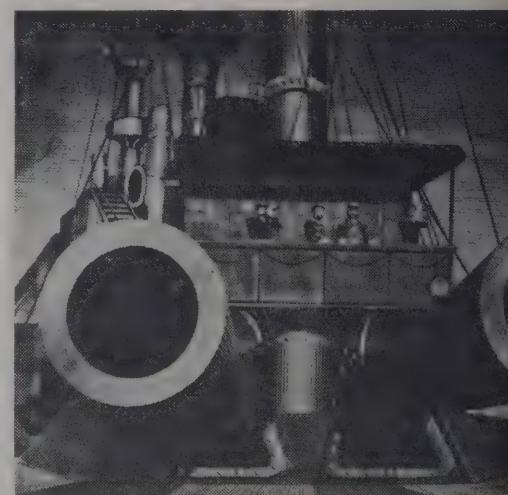
(Continued on Page 16)



Boccaccio 70



Two Women



The Wonderful World of Jules Verne

## HIS FILMS, THE DELIGHT & DESPAIR OF FANS



8½



Son of Hercules



Long Day's Journey Into Night



Hercules



Wonders of Alladin



Godzilla



Morgan the Pirate

**& CRITICS, MAKE MILLIONS OF DOLLARS.....**

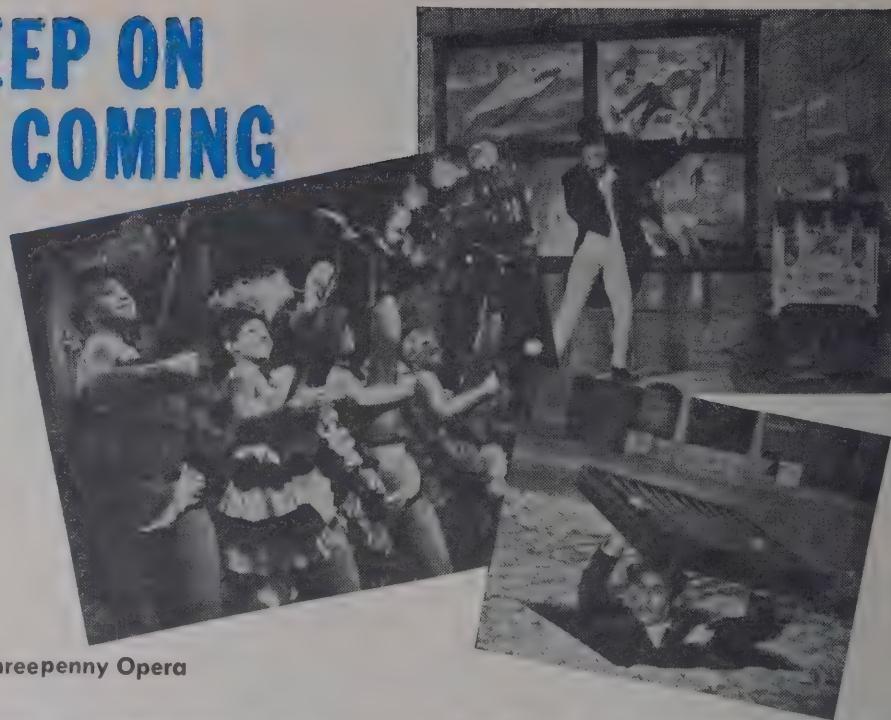
# ...AND THEY KEEP ON COMING

(Continued from Page 14)

But during his many trips to Italy, Levine had discovered another product of the Italian film industry — the Art Film. Thus, in the past three years, his attention has turned from muscle man — belly dancer films to those of a far more serious nature. Some Hollywood second-guessers say he sensed the end of the "Hercules" boom, and pulled out just in time. Levine says he simply was anxious to begin prestige endeavors. In either case, Hollywood studio executives, who rushed to Italy to buy the adventure films Levine had missed, were stuck with them. He was meanwhile releasing some of the most stimulating, and profitable, foreign art movies of the sixties, the first of which was "Two Women" with Sophia Loren.

It is Levine's proven contention that high-pressure salesmanship can be as effective in promoting quality films as it is with Technicolor epics. "Two Women," for example, was exhibited only in small, select art houses, despite the fortune Levine was spending in newspaper ads proclaiming it a masterpiece. (The publicity also let it be known, casually, that the film contained a pretty good rape scene.) By the time Sophia Loren had won an Academy Award as best actress for "Two Women," the American public's collective tongue was hanging out. Levine then quickly released the film in saturation, and made an additional million dollars in a matter of weeks. In variation, this formula has been repeated with such recent Levine films as "Boccaccio 70," "Long Day's Journey Into Night," "Divorce — Italian Style," "The Conjugal Bed," "7 Capital Sins" and "8½."

Whereas Levine occasionally limits himself only to the distribution and promotion of the films that bear his name, he is now moving into the area of production as well. But he is wise enough to know that he is creative in the world of finance, not movie-making. Thus, he finds a script, director and star, raises money, makes arrangements for studio facilities and equipment — then moves out of the way, so the creative people can "get to it." It is an arrangement that makes for very happy employees, and very good films, some of which are pictured to the left. Mr. Levine will soon be loudly hitting you over the head with news of the impending release of these new movies. And, if they match the standards established by his most recent successes, we urge you to attentively listen.



*The Threepenny Opera*



*Ghost At Noon*



*Yesterday, Today and Tomorrow*



*The Carpetbaggers*

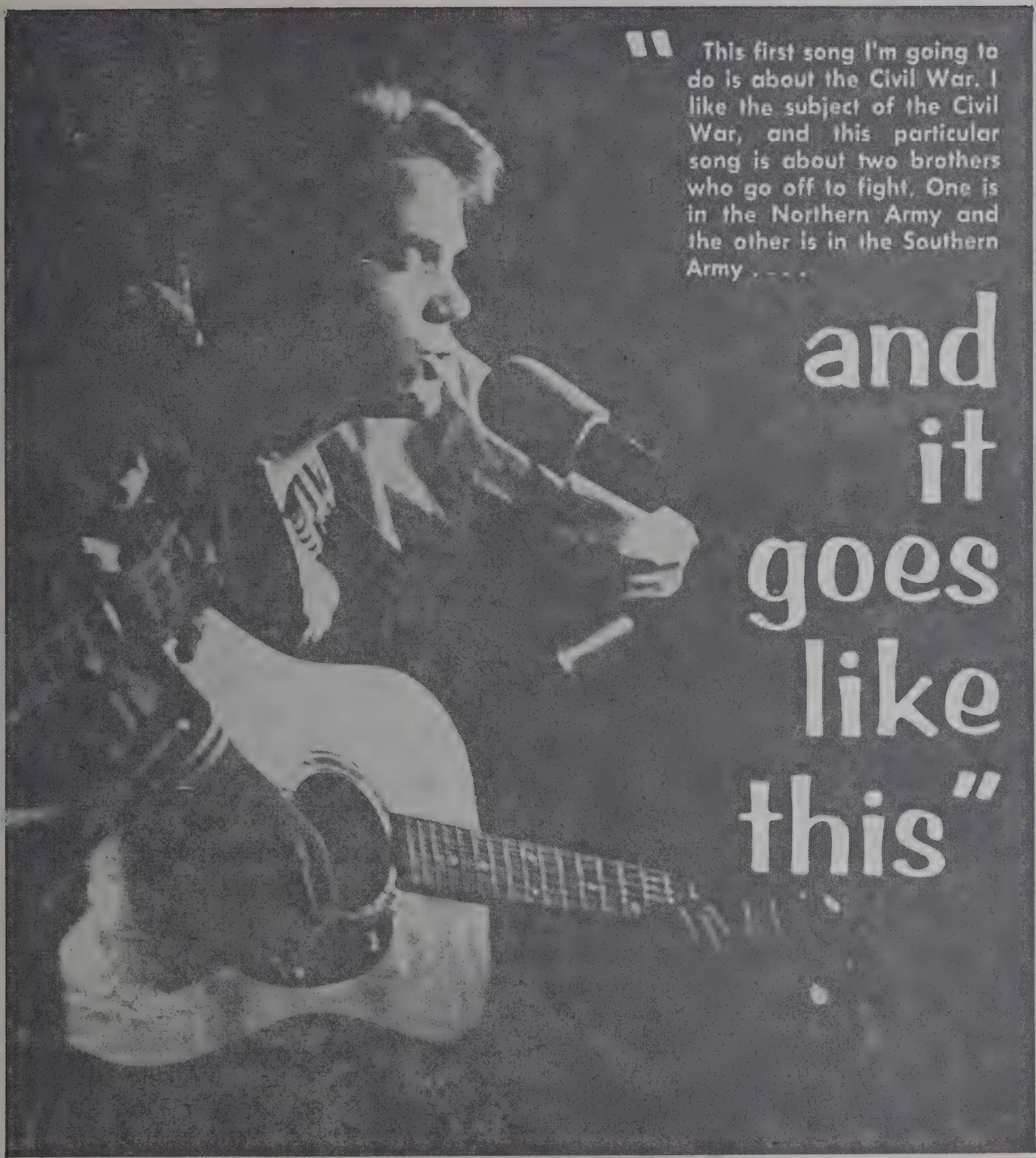
*Zulu*



"

This first song I'm going to do is about the Civil War. I like the subject of the Civil War, and this particular song is about two brothers who go off to fight. One is in the Northern Army and the other is in the Southern Army . . .

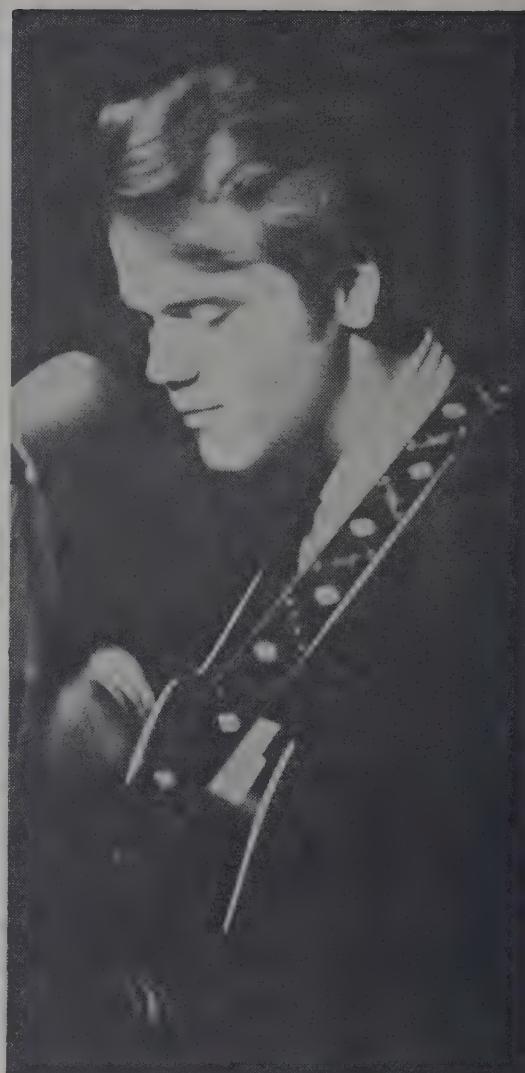
and  
it  
goes  
like  
this"



Brian Hyland doesn't always introduce his new act with "Two Brothers." Sometimes he begins with "Candy Man" or "Jamaica Farewell" or, perhaps, "Where Have All the Flowers Gone?" But whatever selection he chooses, it is always a folk song. To the audiences who recently watched him perform at the Cafe Wha? in New York's Greenwich Village, the reason was readily apparent: Brian, who first made his mark in show business as a rock 'n' roll singer, has made a change. He's now devoting his energies to a new form of music he calls "rock-folk." And he's doing it very well.

Brian became an overnight sensation three years ago when he recorded a song called "Itsy Bitsy Tenny Weeny Yellow Polka Dot Bikini." The novelty hit made him a star, and provided all the good things that go with success: stacks of fan letters, publicity in magazines like *Life*, extended bookings in clubs and on tours, and money for top press agents and managers.

But "Itsy Bitsy" happened three years ago, and Brian admits that he has never matched that initial achievement. Today, at nineteen, he is appraising his past, and ambitiously planning his future.



*In an intimate basement coffee house in Greenwich Village, Brian introduced his new nightclub routine and a form of music he labels "rock-folk."*

"A guy can't sing rock 'n' roll songs forever," he says. "Most of us young singers, if we're smart, realize we have to develop a style that is suitable for nightclub and television audiences. My friend, Gene Pitney, has a very smooth nightclub act. Fabian and Frankie Avalon have appeared in movies, and Frankie has worked out a great club routine. But I'll never be slick like them. It may seem funny, me predicting what I'll be like in the future, but I just know that I feel most comfortable with this folk and country type of music. I'd get lost in the Copacabana. So, I'm working now to develop my own style, something along the lines of what I call "rock-folk." It's folk music in that it tells a story, but it's done with a lot of rhythm so it can be danced to. A good

example of this kind of music was 'If I Had A Hammer,' the way Trini Lopez did it."

Although Brian has always liked country and folk songs (he lists Hank Williams among his singing favorites), he didn't seriously consider performing them professionally until last year. "I became so enthusiastic about all the good folk music being sung that I decided to record a folk song myself," he says. "It was called 'I'm Afraid To Go Home.'" It became quite a hit in the Midwest, and encouraged me to work out this new folk act. I have the Ted Barron Trio backing me up — they play wicked folk guitars — and I've talked my manager into letting me sing nothing but folk and country music."

*At the informal Cafe Wha? Brian was visited in his dressing room by such pals as Lou Christie and The Ronettes; all agreed that the "Itsy Bitsy" man now sings better than ever.*



In the "Village," folks singing is second only to love-making as a favorite pastime. Folk practitioners, professional and amateur alike, have high musical standards, and are quick to turn thumbs down on performers they consider untalented or insincere. In Brian's case, they reacted with enthusiasm.

Brian recalls being nervous the night he opened at the Cafe Wha? "It was an ideal place to break in my act, but I was afraid the other folk singers performing in the 'Village,' the real good ones who've been singing folk all their lives, wouldn't like me moving into their territory. But I was wrong. Most of them who came to watch me sing seemed to like me very much. They're a swinging bunch of people to know."

Brian's debut as a folk-singing headliner was successful because of two important factors: his amiable stage manner and his genuine knowledge of the music he sings. Unlike slick "pop" music, folk and country do not require razzle-dazzle showmanship and split second timing. What is required, however, is musical exuberance, guitar technique, a pleasant voice, and most important, sincerity. Brian has all of these in abundance. As his official biography states so accurately, "he is a quiet, reserved young man who speaks softly and sincerely, and blushes easily." These qualities are most evident in the intimate atmosphere of a



*After finishing his routine, Brian joined the audience to watch the other acts.*



small nightclub where the performer is close to the audience.

Brian addresses his audience in a shy, halting manner between songs; he may comment on the audience ("you're a gas") or complain about the sweat pouring off his brow ("boy, what a drag"), but whatever he says, he does so with a directness and charm that immediately wins the crowd.

And when he launches into a number, it is immediately apparent that he truly enjoys strumming and singing his folk and country selections. Many of the entertainers who have toured with Brian were at the Cafe Wha? to watch him perform in his new style. They say he has never sounded better.

"It was great having those kids come all the way downtown to see me," Brian says with a smile. "Most of them, like Lou Christie, Del Shannon, The Ronettes and the French star, Johnny Hallyday, are strictly rock 'n' roll singers, but they came to cheer me on anyway."

"I'm getting more confident with my folk-rock music every day. I'll still record some 'pop' numbers to keep the record company happy, but I intend to keep working on this new style until I'm good at it, really good. And, you know what?" he adds with a burst of confidence. "Maybe someday I will be singing at the Copa. Folk songs. That really would be a gas, wouldn't it? ■

# Brief Encounter

I first met Cliff Richard the evening of September 16, 1962. He was in America to publicize the release of his British Technicolor musical, "Wonderful To Be Young." I was on one of my very first assignments as a magazine reporter.

I'd scarcely heard of Cliff Richard at the time, much less seen him perform. It seemed important to discover what sort of talent — or no-talent — I was about to get involved with. So, before the hour of our scheduled appointment, I attended a private screening of "Wonderful To Be Young" at the Paramount Building on Times Square. I theorized that if I didn't like what I saw, I

## With CLIFF RICHARD

could always get conveniently sick that afternoon. An interview with Cliff Richard could be avoided.

The film I saw at that screening was one of the brightest, funniest, most tuneful teen-age movies I'd ever witnessed. And its star, Cliff Richard, was just about the smoothest, most polished, classiest performer I'd ever seen dance and sing across a screen. He made a fan that morning, and that evening, as we talked about everything from teen-age stars to the English school system, he made a friend.

Fourteen-months were to pass before my seeing Cliff Richard again, this time at a cocktail party thrown in his honor by his new recording label, Epic.

The room that night was noisy and crowded. Virtually every editor in town was there, and Cliff seemed perpetually surrounded by writers and photographers anxious to hold his attention. I withdrew to a tray of hors d'oeurves across the room. Eight canapes and two Scotches later, however, just after deciding that an interview would be impossible that evening, I looked up to see the smiling, slightly puzzled face of Cliff Richard headed my way. He stopped, and we talked.

C.R. I do know you, don't I?

E.D. Yes. Ed Douglass, from Hit Parader. But I can't blame you for not remembering. It was probably a thousand interviews ago for you. You were here for "Wonderful To Be Young," and Paramount set up an interview. We met at your suite at the Gorham Hotel.

C.R. Yes, I remember. My group, "The Shadows," were there.

E.D. That's right. They'd just come from a wild shopping spree, and you had just come from an interview with Life magazine. But I don't see "The Shadows" tonight.

C.R. They're back in England. They're extremely popular with the kids in England, you know. The English love rock 'n' roll groups, and "The Shadows" are the very best.

E.D. Do they still back you on tours?

C.R. Yes, and they're in my new movie, "Summer Holiday," but their own commitments kept them from coming on this trip.

E.D. Which is motivated by what? I mean, why are you here?

C.R. Well, tonight, of course, it's for Epic Records. They've bought my American contract, and will be releasing my records in this country. But I'm in America primarily to do another Ed Sullivan Show. In fact, when this party is over, I'll probably go back to the studio tonight for a rehearsal.

E.D. What is the record Epic is releasing? Is that the one that's playing now?

C.R. Yes, it's called "Hits From the Sound Track of Summer Holiday."

E.D. Your new movie?

C.R. That's right.

E.D. I'm glad they'll be releasing it in this country. There was some doubt that it would ever play here, wasn't there?

C.R. Paramount didn't have too much luck with "Wonderful To Be Young," so they didn't pick up

the option for "Summer Holiday." Can't blame them, really. But, American-International Films decided to risk it. I'm really not very well-known in this country, you know.

*E.D.* I think it will do pretty good business. It's funny, the reactions I got from readers on that first story I wrote about you. The one last year. Kids were writing me from all over the country. I guess they got the same feeling I did when I saw the movie. They've been begging for more stories about you. There's been a lot of good word of mouth publicity about you. I think you're rapidly becoming very well-known.

*C.R.* That, of course, is good to hear. I'm sure these Ed Sullivan appearances, not to mention Epic Records — they're a part of Columbia, you know — will help a lot. My first Epic single release, "Lucky Lips," has done quite well. I guess a year does make a big difference.

*E.D.* Speaking of differences, I can't help but notice that you've changed this past year. You've lost every bit of "baby fat." How old are you, twenty-two?

*C.R.* No, my birthday was last week. I'm twenty-three, and I'll accept your comment about my "baby fat" as a compliment.

*E.D.* Yes, absolutely. You've really changed this past year.

*C.R.* Growing up does it. Of course, I watch what I eat and I like to exercise.

*E.D.* Do you still have a lot of trouble with the fans in England, mobbing you and all that?

*C.R.* To a certain degree, yes. It doesn't bother me too much, until they really get out of hand. English audiences are much more demonstrative than those here in America. American fans are very polite.

*E.D.* Who are the best fans in your opinion? You're a star throughout Europe and the British Commonwealth. You have probably experienced just about

all kinds of audiences.

*C.R.* Well, that's just it. I can't say that South African audiences are better than American audiences or that Swedish audiences are more responsive than Continental audiences. Each audience each night is different.

*E.D.* Well, where have you found your best particular audience so far?

*C.R.* That was in France at the Olympia Music Hall in Paris. I was part of a benefit show and I sang a song in French called "La Mer." That means the sea. I've simply never felt an audience react like that before or since. It wasn't that they were cheering. Rather, it was an almost mystical thing that happened. They were with me every word of the way.

*E.D.* Exciting?

*C.R.* The most exciting thing that's ever happened to me on stage.

*E.D.* I said that you've changed this past year, in looks, and in status in this country. What about the personal life?

*C.R.* There I haven't changed. I still intend to stay a bachelor until I'm twenty-five or so. I'm looking around, you might say, but I have a long time before I'll start feeling the pressure of marriage.

*E.D.* What happens if "Miss Magic" suddenly appears? It could happen. Look at our pop singers; they're all getting married.

*C.R.* That's true, but if you remember, everyone of them, from Anka to Vee, said the same thing I'm saying now — that they were going to take their time about getting married. It seems, and this is a pleasant thought, that if you don't look to get married, that's when you meet someone very nice, someone you'd perhaps like to live with permanently.

*E.D.* Well, Paul Anka married a French girl. Might you marry an American?

*C.R.* That's very possible. Especially if I start working over



here a lot. I mean, you naturally date girls from the places you spend a great deal of your time, don't you?

*E.D.* Naturally.

*C.R.* And, on that happy note, I see they're about to drag me off for a rehearsal. I'll be glad to get back to England for a rest. These trips to America aren't ever long enough to do everything, so I end up doing so much in such a short time, that I'm exhausted from it all. But, I really shouldn't complain, should I?

*E.D.* You'd be sorrier if you weren't busy all the time.

*C.R.* That's what I mean.

*E.D.* So, we'll meet again next year?

*C.R.* Sooner, I hope. The way things are going now, I suspect I'll be spending more time than ever in America. I think I'd like that — living in America.

**And then he was gone, and I was suddenly flooded with all the questions I had forgotten to ask him. But I did feel some consolation: with a talent like Cliff Richard, there most certainly will be another year — and another encounter. ■**

# THE GODS AND GODESSES OF FRENCH ROCK

There was a time, not so long ago, when the phrase "french music" immediately brought to mind the glorious image of a sultry-voiced chanteuse singing "Allez-vous En" or "La Vie En Rose." *Femme fatale* performers, the late Edith Piaf, Jacqueline Francois and Juliette Greco, reigned supreme throughout the world as mistresses of the Gallic art of singing a torchy love song. So complete was their domination of popular French music, it seemed there would never be any other musical form but theirs.

But then, in 1958, a short, stocky American named Paul Anka traveled across the Atlantic Ocean to France to

sing his world hit, "Diana." America had already undergone its rock 'n' roll revolution (in 1955, when R 'n' R spread to the South and North), but France had only small samples of the new music, mostly through imported recordings and Elvis Presley movies. Anka's European debut, therefore, could very likely have been a flop.

The seventeen-year old American opened his act at Paris' famous music hall, the Olympia. Dressed in black tuxedo, and backed with a big, brassy band, he sang most of the songs that were hits of the U.S. at the time. Response from the hundreds of curious

teen-agers who had turned out to see him was polite but not enthusiastic during the early part of the evening.

Slowly, however, a sense of excitement began to find its way to the audience; something new and electrifying was moving through the hall. By the time Anka had launched into "Diana," the young Frenchmen and their *filles* were clapping hands and stomping feet in time with the music. They were cheering; they were whistling; they were screaming. Their applause brought Anka back to the stage to sing encore after encore. He and his music were a hit.

Anka's record-breaking engagement





was the sensation of the season. He became a star in France overnight, and set in motion the rock 'n' roll revolution there. What the youth of Paris saw and heard — and liked — changed forever the content of French popular music. In the glaring lights of the Olympia stage, the era of the chanteuse ended, and rock 'n' roll rushed in to take its place — wearing a golden crown.

The rock 'n' roll revolution in France, now five years old, was like any major upheaval — it hurt some, while benefiting others. Established stars found themselves dead at the box office; show business up-starts, still in their teens,

found themselves idolized by tens of thousands of ticket-and-record-buying fans. A new star system was taking shape.

Once the initial shock had passed, and rock 'n' roll was accepted as a form of music that had come to stay, the process of evolution continued what revolution had begun. At first, American stars dominated the French musical scene. Pat Boone, Fabian, Frankie Avalon, Anka and Elvis Presley were names known to all young Frenchmen. Their hit records sold millions of copies in France; their songs and styles were copied.

In short time, however, French stars

acquired positions as eminent as their American counterparts. The first to assume star status was a Belgian-born Parisian named Johnny Hallyday. Tall and sensuous, lanky and loud, he accompanied his singing with guitar and hip-swinging gyrations. Today, Hallyday remains the Number One Hero of the French teen-agers. His success parallels the rise of French rock 'n' roll.

If Hallyday is king, there are a score of crown princes, each with an immense following. Alain Barriere, Michel Paje, Vic Laurens and Lucky Blondo, for example, can fill the Olympia or Bobino music halls in Paris whenever they

choose to appear. Claude Francoise, a lithe young singer with a mop of yellow hair, follows close on the heels of Hallyday in national popularity. His typically Gallic features, and sometimes happy-sometimes brooding disposition, epitomizes French youth today. Another headliner is Sacha Distel, whose main claim to fame is a face and physique that make French magazine editors run for cameras when they see him. His voice is not as bombastic as Hallyday's, nor as well-toned as Francoise's, but to several hundred thousand French females, he is the greatest.

Female singers, too, have been elevated to incredible heights of national popularity. Late-comers, they are the most recent aspect of French show business. Unlike earlier chanteuses, they do not sing torchy love ballads; they are rock 'n' roll singers who use rhythm and novelty lyrics to create excitement, in a manner similar to such U.S. stars as Lesley Gore and Little Peggy March. But the similarity ends there; whereas Peggy March and Lesley Gore are immensely liked in this country, their French equivalents are absolutely adored abroad. There are three of them, and their names spell magic to teen-agers throughout Europe. They are Francoise Hardy, Sylvie Vartan and Sheila. These three rock 'n' roll queens share with Johnny Hallyday a pleasant task: like twentieth century gods and goddesses, they rule the realm of French popular music from the dazzling heights of the Olympia music hall.

## JOHNNY HALLYDAY

At twenty, he is the highest paid entertainer in Europe. The bodyguard who accompanies him wherever he goes is not needed to protect him from troublemakers, but rather from fans who tear off his custom-made clothes. Hallyday is to Frenchwomen what Brigitte Bardot is to Frenchmen: a walking sex symbol.

The tall, goodlooking blond was born Jean-Philippe Smet, of French and Belgian parents, but was raised by guardians, American song-and-dance team Joan and Lee Hallyday. They reared him in Paris, and taught him how to sing and play the guitar. After Anka stormed Paris, Hallyday was one of the first singers to record the U.S. hit song, "Diana," in French. His version was an immediate sell-out.

Shortly afterward, he introduced the Twist to France from the stage of the Olympia, where his dynamic stage manner sent audiences to the edge of hysteria. He walked on stage, shouted to his audience, "Je cherche une fille" (I'm looking for a girl), and began to move his hips back and forth to the beat of the music coming from his guitar.

Some adults think Hallyday is disgusting; teen-agers think just the opposite. After one of his recent concerts they tore apart three Paris subway cars and dedicated the parts to him. Because of such vandalism, Hallyday has been forced to eliminate some of the more suggestive aspects of his routine. He's cut down on the bumps and grinds, and no longer accompanies himself with guitar. He's now backed by a number of guitarists, who stand back far enough on stage to allow him the full spotlight. Despite the moderation that now prevails in his act, Hallyday is still the King. "Live Johnny!" his fans cry out. "Long live Johnny!"

## FRANCOISE HARDY

As recently as eighteen months ago, male performers dominated French rock 'n' roll. On a cold November night last year, however, as the nation sat around television sets awaiting French presidential voting results, a girl named



Francoise Hardy appeared on the small screen. She was one of many unknown performers French TV producers had scheduled to fill in the gaps between bulletins that night.

She stood tall and slim, had immense, searching eyes and flowing hair that framed her long classic face with a Madonna-like mystery. She looked out of the screen at the nation, and then sang one song: "All the Boys and Girls." And that was it!

The next day, 65,000 teen-agers bought the record, and Francoise Hardy was proclaimed in the national press as a unique and exciting new talent. Within one month, her second record release, "Salut Les Copaines" ("Hello, pals"),

had sold almost a million copies, and her face was on the cover of a half a dozen top French magazines. The seventeen-year old songstress was turning down offers for personal appearances, TV shows and movies at the rate of one a day.

The story of Francoise Hardy is much like a modern fairy tale. She was born in Paris on the 17th of January, 1944 seven months before French and U.S. troops liberated the city from the Nazis. She grew up in the City of Light, went to school there, and developed an interest in music. Johnny Hallyday was already a star when she received a special present from her parents as a high school graduation present — a guitar. She auditioned for Vogue Records in 1962, impressed the executives there enough to acquire a short-term contract, and recorded "All the Boys and Girls." The rest is French music history.

The voice of Francoise Hardy isn't what one would call superb, nor is her figure exactly perfect (she's been referred to as a "too-fast grown-up asparagus"), but there is something about her that transcends technical or physical perfection. She expresses, in the way she looks and in the lyrics she sings, the essence of French youth today. She sings about them — their loves, insecurities, longings and restlessness — with such complete comprehension, and with such deep feeling, that each listener believes she is singing especially for him — or her. And like all great stars, Francoise's

private life magically merges with her public performance: she is known to be restless, bored with much of life, very individualistic and highly disdainful of adults. She is, in other words, a typical teen-ager. That is why they identify with her so strongly.

## SYLVIE VARTAN

**The story of Francoise Hardy (opp.) is like a modern fairy tale. A nobody last year, she is now a French heroine.**

**Sylvie Vartan (below) dates singer Johnny Hallyday; he's on opening page with Sacha Distel and an Olympia showgirl.**

After the success of stars like Johnny Hallyday and Francoise Hardy, French music executives realized that native-born performers were replacing Americans as teen-age favorites. This trend suited their money-making purposes nicely; certainly, there was more profit to be made from exploiting French talent, who could be placed under exclusive contract, than there was from merely distributing the records of U.S. singers.

Thus began a national search for young, marketable singers. Hundreds of unknown (and frequently untalented) singers were recorded, song writers wrote special material designed for the French market, and rock 'n' roll shows toured all over France, bringing stars and near-stars from the provinces. Sever-





al dozen music and fan magazines appeared almost overnight, the most successful being "Salute Les Copains," with monthly circulation exceeding one million (named after Francoise Hardy's hit recording). The colorful magazine, published by top disc jockey Daniel Filipacchi, has photos and stories about the stars of European rock 'n' roll.

One such star is Sylvie Vartan, a singer both beautiful and talented, whose omission from an issue of "Copains" would arouse the wrath of thousands of French rock 'n' roll fans. As Filipacchi is a good business-man, this has never happened. She is in every issue, frequently spread over four or six pages.

Sylvie Vartan was born in Bulgaria, but moved to France with her family in 1952 when she was eight years old. As she learned to speak French, she also discovered music. Early interest in jazz and classical led to a teen-ager's love for rock 'n' roll. When, in 1960, a young male singer was looking for a girl to sing in a duo with him, she decided to give it a try. The enormous success of their recording, "Out of Gas," encouraged her to perform as a soloist. In October, 1961, she signed an exclusive contract with RCA Victor, Ltd., and recorded her first 45 R.P.M., "When the Movie is Sad." That hit has been followed by an unbroken chain of smash releases, including (translated) "All My Pals," "Let's Dance," "He's Coming Back" and "Answer Me."

At nineteen, Sylvie is considered by many to be the most beautiful of the young rock 'n' roll heroines. As one French journalist has reported, "Sylvie is a small blonde whose sleek hair style — with bangs — is becoming the uniform of all French girls." Part of Sylvie's success is undoubtedly due to the fact that she goes steady with Johnny Hallyday; their romance has been reported in full detail in dozens of fan magazines. He accompanied her to Nashville, Tennessee, this fall where she recorded her first U.S. songs. Known as the "rock 'n' roll phenomenon" in Europe, Sylvie may well be the first young Continental singer to achieve similar fame in this country.

## SHEILA

The third of the French Rock 'n' roll queens is the youngest — seventeen-year old Sheila. In September, 1962, she was Anny Chancel, a school girl who loved to listen to popular music, grudgingly attended high school, helped her parents sell candy from a cart on the streets of Paris, and dreamt of singers like Hallyday, Francoise and Distel, whose pictures cluttered her walls.

After winning a first prize in a school singing contest (she had memorized the song lyrics by incessantly listening to her radio while she should have been studying), the *directrice* of her school suggested that she sing professionally. That was all the encouragement the teenage muppet needed!

(Continued on Page 60)



# STAR SPECTACULAR AT THE GARDEN



Popular entertainers know the importance of radio stations and disc jockeys. Without them, they are dead. With them, they often make six-figure salaries each year. It works something like this: a singer (it could be Steve Lawrence, or George Maharis or Chubby Checker) records a song that turns out to be a "goody" — the kind that should sell a lot of copies. But who's going to know the record is great unless it's played on the air? Nobody. That's where the disc jockey comes in. He is sent a copy of the record to listen to privately. If he thinks it's good for one reason or another, he plays it on his program. Then the action begins.

The audience hears it and perhaps they also decide that it's good. They go out to their record store to purchase it. In addition, they want the radio station to play it frequently. Thus, the recording star gets royalties from the record sales and from the radio stations. He is very happy. And rich.

In the past, record companies and recording stars expressed their thanks to radio stations and disc jockeys by giving them new automobiles, trips to Florida and money. But then, in 1960, the men on Capitol Hill in Washington decided this was dirty spinning. They launched a Congressional Investigation into the so-called payola racket that, to put it mildly, blew the lid off the music industry. If payola still goes on today, nobody talks about it.

Nowadays, a new way has been found to express appreciation, as was demonstrated recently when numerous top recording stars participated in radio station WNEW's 30th Anniversary "Thank You" show at Madison Square Garden in New York. The Garden gala launched a six-month period of festivities which will lead up to WNEW's birthday, February 3. On that date, three decades ago, President Franklin Delano Roosevelt pushed a button in the nation's capital and WNEW was on the air in New York.

The performers, who appeared free of charge at the Garden benefit, were there to express their thanks to the radio station for helping to make their records successful. The gala show was WNEW's way of saying thank you to the listening public for making it one of the nation's most influential popular music stations. Box office proceeds from the event (eighteen thousand paying customers jammed the Garden to the rafters) went to the Musicians Aid Society, which provides assistance to aged musicians.



**Stars! Stars! Stars!** They really did fall on New York when radio station WNEW held a "birthday bash" at famed Madison Square Garden. The stars came in droves to appear free-of-charge in the big spectacular benefit. Ted Brown (above) was one of





*the disc jockeys who did the introducing. After the Epics had warmed up the audience, singers like Edie Gorme, Steve Lawrence, George Maharis and Jerry Vale came on to wow them with hit songs. The results: lots of happy fans and a bundle of charity \$\$\$\$.*

The overflow audience on hand was treated to one of the most exciting, star-studded shows of this or any other season. Two circular, slowly-revolving stages were installed on the floor of Madison Square Garden to handle the tremendous line-up of talent, many of whom had canceled lucrative engagements elsewhere to be there. Sixteen spotlights — double the number normally used in such large shows — picked out the stars as they climbed on board the turntables to perform.

Singers, comedians, athletes and the complete rooster of WNEW disc jockeys took turns entertaining the crowds. Some of the entertainers who appeared in the extravaganza: The Ray Charles Singers, The Peppermint Lounge Twisters, The New York Football Giants, The Si Zentner and Sy Oliver Orchestras, Jack Jones, Robert Q. Lewis, George Maharis, Tommy Dorsey and his Orchestra, Helen Forrest, The Pied Pipers, Frank Sinatra, Jr., Della Reese, Buddy Hackett, Marilyn Maxwell, James Garner, Edie Gorme and Vic Damone. There were many, many more.

The five-hour show lasted until one-thirty in the morning, but the crowd stayed on till the end. At times it was a nostalgic show: Frank Sinatra, Jr., now vocalist for the Tommy Dorsey Orchestra, reminded everyone that his well-known father had worked as a staff vocalist on WNEW more than a quarter-century ago.

But singing and comedy were the staples of the evening. Steve Lawrence and Edie Gorme, for instance, seemed to have had mike-itis: shortly after they began their stint on stage, Edie's microphone went dead. While a technician fixed the faulty wiring, Steve was temporarily at a loss for something to do. Said he: "Frank Sinatra, Jr. can do what his father does: What can I do? My father was a painter!"

A few minutes later, Edie's mike having been restored, Steve was about to burst into song when he suddenly stopped and turned his mike, labeled "WNEW," so that the call letters would face the opposite direction. "I'm so used to looking at cue cards," he said, "I almost sang 'W-N-E-W.'"

The audience went home from the Garden humming and laughing. They had been vastly entertained, while being reminded, in a gay and festive way, how much pleasure they receive each day from that little old box called the radio. ■



# the BRAVE

Man is a sing-song animal. He sings when he is happy; he sings when he is sad. He sings because it provides him joy and strength, while defending him from loneliness and fear. Where there is oppression in his life, the need to sing becomes greater.

Nazis during the Second World War knew this basic psychological fact, and consequently forbid Jews in concentration camps to sing, thereby depriving them of one of their few remaining sources of comfort. Typically, a half-starved Jewish teen-ager, released by G. I.'s in 1945 from Belsen — the most notorious of the Nazi prison camps — had never heard the sound of singing. She had grown up in a dungeon, miraculously escaping death, living in a world of darkness and fear. When the thirteen-year-old was freed by U.S. infantry troops, she was at first terrified, then curious, then pleased and finally overwhelmed by the robust sounds coming from the throats of the American soldiers. Their singing voices were untrained, but they brought tears to the girl's eyes. She had discovered the joy of music.

In such a country as America, beautiful sounds have always come forth freely to express the pleasures, troubles, good and bad times of our daily lives. People sing from morning 'til night — in bath tubs and showers, in automobiles, at pools and on beaches, at parties and get-togethers. Americans love music.

Not too surprisingly, democracy offers both the good and bad in music. Where there is freedom to pursue excellence, the temptation to settle for something less always exists. America the beautiful is also America the crassly commercial.

The music industry clearly reflects these two conflicting American characteristics. Record executives, in search of a fast-buck gimmick, have frequently perpetuated hoaxes on the music-loving American public: too many of the record releases of this decade have been insulting to the taste of fans — adult and teen-age alike. Unfortunately, some of these same fans have been slow to realize that they were being duped, and have allowed the music industry to foist upon them a product

unworthy of the intelligence of an inbecile. They were lazy.

But musical standards are now being questioned — and improved. People are listening for answers to the perplexing problems of the mid-twentieth century. History now roars through the streets of our cities and towns; we have entered a new era in which the Bomb hangs suspended above our heads, despair is encountered by youth in search of employment in our crowded labor market, and fear stalks men, black and white, as they attempt to deal intelligently with the racial tensions that envelop their communities.

The need for great music to meet the crises of our age has arisen. And *commercial music*, dormant under a slick of Tin Pan Alley stupification for so long, has come forth to say important things loudly. It is attempting to meet the challenge. Brave sounds now sing out from juke boxes and radios. The ethnic music of America — folk, rhythm and country — is becoming involved with important themes.

Undoubtedly, the trite but successful will continue to hold its own in the pop music field; there will always be a market for sappy love songs. Perhaps — in fairness — it is not all to the bad that these songs do exist. People thereby have a ready-made outlet for personal feelings, and can identify with the sentimental, broken hearted lyrics.

We will leave these songs unassailed, and turn to others worth examining — the songs, both rock 'n' roll and folk, whose composers are realizing that music, if it is to function as a true form of art, must express social awareness.

"Up On The Roof" and "Uptown" are recent rock 'n' roll songs which deal, in the best way they are able, with the cultural problems of our age. Both tunes went to the top of hit record-charts; both were sung by Negro groups, The Drifters and The Crystals, respectively; and both contain the pulsating, rhythmic beat that teen-agers like to dance to.

But if the listener temporarily ignores their beat and instead listens intently to the lyrics, he suddenly realizes he is not hearing mere cozy

words strung together with little or no meaning, but rather he is being told something:

"Up On The Roof" is an example:  
When this old world starts getting  
me down . . .  
I climb way up to the top of the  
stairs  
And all my cares just drift right  
into space.  
On the roof it's peaceful as can be  
And there the world below can't  
bother me.  
Right smack dab in the middle of  
town  
I found a Paradise that's trouble-  
proof  
And if this world starts getting  
you down  
There's room enough for two up  
on the roof.

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The message expressed in the song is unmistakable — the unrest of America's younger generation as it faces social, personal, economic and racial problems.

"Up On The Roof" is typically rock 'n' roll in that it treats its subject matter in a romantic, escapist manner. Its final line provides the predictable, cure-all answer to be found in most rock 'n' roll songs — romance. Not too realistic, if one looks at the daily headlines of the nation's newspapers.

But what makes the song nevertheless exciting is its choice of subject — social unrest. This is an unusual theme for rock 'n' roll. The song isn't dealing with roses in bloom and moonlight kisses, but rather with real life problems. It is making a statement about prevailing conditions that cause flight to where "cares just drift right into space."

Another song even more determinedly sensual in its rhythm and word content is "Uptown." Here, at first listening, is a song about a woman waiting for her man to come home from work to do some loving. Also, it is great to dance to because of its "raunchy" beat. But a careful listen reveals more — much more.

He gets up each morning and he  
goes downtown  
Where everyone's his boss  
And he's lost in an angry land

# SOUNDS

He is a little man  
But then he comes uptown  
Where he can hold his head up  
high  
Uptown he knows I'll be standing  
by  
Then he's tall, he don't crawl, he's  
a king.

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Nevins-Kirshner Affiliate)

The song is an indictment of downtown, the white man's world where the colored man finds himself without the breaks because of the color of his skin. Uptown is the black man's place of refuge — Harlem. Actually, it could be any of the Negro ghettos to be found in every major American city.

It is true that most rock 'n' roll songs do not try to present a "message" to listeners; rock 'n' roll's energies are devoted to rhythm and movement. But songs like "Up On The Roof" and "Uptown" show that rock 'n' roll does have the power to summon the listener's attention to grave matters of national importance. This isn't surprising if one recalls that rock 'n' roll is a music directly descended from Negro spirituals and gospel — music as old as slavery. Such songs as "Go Down Moses," "Joshua Fought the Battle of Jericho" and "Didn't My Lord Deliver Daniel?" carried the message of freedom in every note and word. It may be difficult today to directly see rock 'n' roll's relationship to the great tradition of Negro protest music, but that tie still exists. With inspired lyrics to match its pulsating tempos, rock 'n' roll is a music that can be both exciting and important. We need more of it.

If good songs appear only occasionally to relieve the monotony of the usual non-think, sentimental lyrics of rock 'n' roll, folk music offers a great many more. In fact, most of the popular folk songs of the last six months have been "message" songs; "Where Have All the Flowers Gone," "If I Had a Hammer" and "Blowin' in the Wind," for example, have had important things to say. "Flowers" is an anti-war song, "Hammer" talks of racial relationships in a veiled manner, and "Blowin' in the Wind," written



Bob and The Freedom Singers link arms while on stage at the Newport Folk Festival to sing the moving protest song, "We Shall Overcome."

by Bob Dylan, and made a hit by Peter, Paul and Mary, is an angry finger of accusation pointed directly at those who condone racial intolerance in this land. Its words create mysterious, powerfully disturbing images:

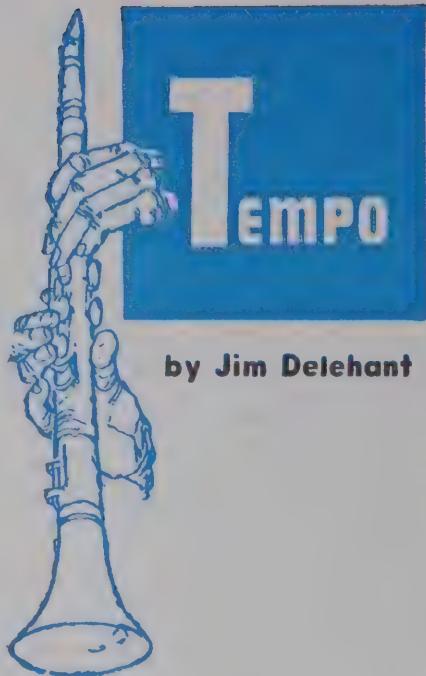
How many years can some people  
exist  
Before they're allowed to be free?  
How many times can a man turn  
his head  
And pretend that he just doesn't  
see?

"Blowin' in the Wind" fulfills the qualifications of good folk music: musically, it is simple in construction, and, like all folk music, it comments on conditions encountered in daily life. Not all folk songs are serious (some are humorous like "Bluetail Fly," or whimsical like "Puff, the Magic Dragon."), but "Blowin' in the Wind" most certainly is. Dylan's lyrics ask one penetrating question after another. When he inquires "How many years can some people exist before they're allowed to be free?" and then earnestly replies that "the answer, my friend, is blowin' in the wind," he is urging that listeners open their eyes and ears and hearts

to what is happening throughout the United States today. He asks white men to understand that the great American Revolution of 1963 is fully upon them in 1964, that it is irreversible, and that a race is justly rebelling in full force against two hundred years of oppression and humiliation.

In form, "Blowin' in the Wind" is certainly different than "Uptown" or "Up On The Roof." As folk music, it shares certain musical ancestors with rock 'n' roll, but it is more intellectual and less emotionally escapist. In fact, it isn't escapist at all. While rock 'n' roll noisily rules the realm of the sensual, folk music sits in direct, calm, rational judgement of the appalling social situations that prevail today.

Both forms, however, in their own unique ways, are fulfilling an age-old function of music: they are showing, brilliantly, that music can say important things more eloquently than words alone. And what makes this even more exciting is the fact that "Uptown," "Up On The Roof" and "Blowin' in the Wind," songs which call out for equality for Negroes, were written by men who are white. Men who are using their musical talent to tell their message. ■



by Jim Delehant

#### HORACE SILVER

When popular Rhythm & Blues shouted and wailed its way across the country in the mid 1950's, it began a musical revolution that is still hitting us with full force.

Gospel-based singing groups and hard driving city blues bands were coming up with sounds that reflected the mood of those cold war years, and gave relief to a dead pan youth screaming on the inside to let their hair down.

I don't think I will ever forget the hypnotic ferocity of Rock and Roll shows, particularly the almost fanatic followers of Ray Charles who would go anywhere to see him and leave the show in a state of exhaustion.

Charles can be credited with bringing the movement into maturity. Ray, his band, and the Raelettes have influenced such a vast area of musical expression that a Japanese composer uses a Charles-like reed section in his symphony orchestra.

Although many American jazz men scoffed at the movement, there were a few who saw it as a valuable tool in directing their own needs.

Horace Silver was appointed musical director of Art Blakey's Jazz Messengers around 1955, when Rhythm & Blues came into prominence. He was one of the first to turn to blues and gospel music for renewed inspiration. If he was reluctant to listen to the original innovators like King Oliver and Bessie Smith, he heard Ray Charles and Mahalia Jackson with a kind of worshipful satisfaction.

It was very easy for the rhythm & blues record collectors to switch to Horace Silver because his group wailed a lot more and he hadn't lost the solid

beat. Today, record buyers are making men like Mongo Santamaria (Watermelon Man) Booker T. (Green Onions) and Jimmy Smith (Walk on the Wild Side; Hobo Flats) successful because of Silver's "funky," "hard-bop" excursions.

When Stan Getz hired Silver as his pianist-composer, Horace was living in all places, Norwalk, Connecticut. Silver's arrival in New York caused an immediate impact on resident musicians. Everybody wanted him for recording dates, including Miles Davis and Milt Jackson. As a result, the New York sound, as we know it now, was born and just about everybody who records for Silver's Blue Note label sounds like his quintet.

The latest New York sound, in case you don't know, is a lot like the trumpet, saxophone, piano combination of Cannonball Adderly's "Jive Samba" and Mongo Santamaria's "Watermelon Man." Mongo, by the way, is currently very popular in New York.

However, New York piano players have not fully absorbed Silver's hypnotic, frantic manner of soloing. Their style is so over-simplified that the listener goes away hungry. That right handed, single note meandering with occasional left hand statements is the reason, I think, that night club audiences talk all the time.

But they listen to Silver. He attacks the piano with the same ferocity that mesmerized rhythm & blues enthusiasts. He hunches over the piano and gets down to his pile driving, two handed style that has been compared to Bud Powell imitating boogie woogie pianist, Pete Johnson.

Silver is also an exceptional compo-

ser. I would rank him with Thelonious Monk and Duke Ellington. He offers fresh and original material to the jazz repertoire. Some of his best known pieces of writing are "Sister Sadie," "Filthy McNasty," "Doodlin'" and "The Preacher," the subject of a court case a while back, where Silver sued the maker of a hit single called "Preacher Man" for copying his head intro almost note for note. This only illustrates further the influence of Silver's music.

Silver, and his insight into contemporary Negro Gospel music, actually rescued jazz from the extremes that the cool school was taking it. The cool school was removing all the emotion from, what was a few years previous, a highly emotional music. Horn players would present themselves on the band stand expressionless and blow long moody solos with no vibrato into the crowd. It didn't take long for listeners to fall asleep.

The time for Silver's passionate and uninhibited music was ripe.

After Silver's arrival, which was immediate when compared to the long apprenticeship of most established musicians, a marketable, manufactured "soul jazz" began to pour out of New York. The organ, tenor sax combos, now in their hey day, are a left over from that turbulent period.

While the groups that copied Silver degenerated into all the sound alike business going on, Silver went the other way, delivering his well thought out solos and compositions, becoming, in fact, a craftsman of the highest order.

Silver with Art Blakey and the Jazz Messengers can be heard on Blue Note L.P. 1518, and with his own group on "Doin' The Thing" Blue Note L.P. 4076.



# HIGH PRIESTESS OF HURT

BARBRA STREISAND





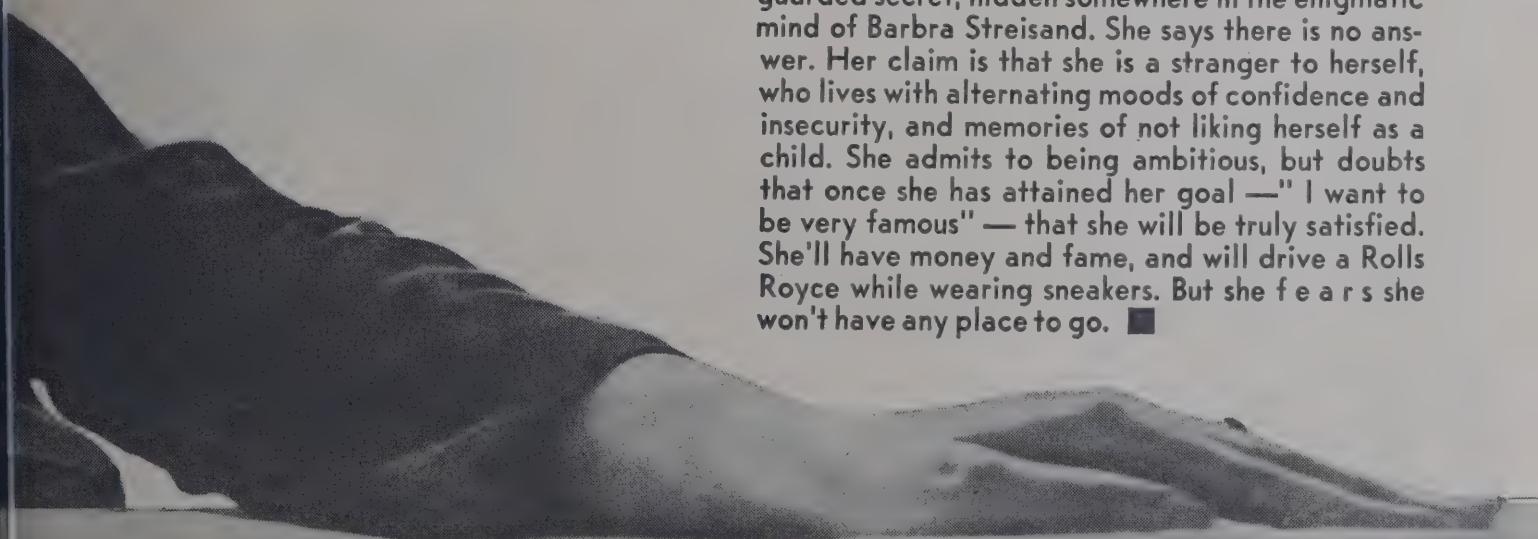
Talent, temper and magical charm. A bit of an angel, a part of a witch. That's Barbra Streisand. She doesn't show up for interviews with reporters. She was in a lavish Broadway musical last year called "I Can Get It For You Wholesale," and she was late for it thirty-six times. That's twenty-one-year-old Barbra (her spelling) Streisand. She's bizarre, unpredictable, liable to say anything that pops into her head. Some people say she's so ugly that she's beautiful. She says it isn't important what people say because beauty is skin deep, and besides, she's more important than they are. Which is absolutely correct. ■ The Barbara Streisand boom, now in full swing, got off to a slow start. Newspaper and magazine writers, usually a lap and a half ahead of the pack in spotting new talent, were caught with their pens down in the case of this "sloe-eyed creature with folding knees." By the time they realized a phenomenon called Barbra Streisand was loose, she was well on her way to becoming a bona fide celebrity: she was worshipped by chic nightclub audiences (her performances in smart clubs like The Blue Angel, Basin Street East and Coconut Grove have been described as "incredible journeys into the art of vocalizing"); already she was the darling of Broadway (due to her show

stopping comic performance as Miss Marmelstein in "Wholesale"); and for months music lovers across the country had kept record dealers in frantic communication with Columbia Records for more copies of her first L.P., "The Barbra Streisand Album." ■ When, at last, editors hastened to adorn pages of their magazines and newspapers with likenesses of this mystifying young lady, her second album (appropriately called "The Second Barbra Streisand Album"), was fast chasing the first to the top of the nation's best-selling charts, and she was rehearsing for "Funny Girl," an elaborate Broadway musical based on the life of Fanny Brice (with B.S. playing F.B.) ■ Two factors caused the delayed reaction: Barbra's portrayal of Miss Marmelstein in "Wholesale," and her standoffish attitude towards newsmen. In newspaper and wire service reviews appearing the morning after "Wholesale" opened on Broadway, she was acclaimed as a very clever comedienne. In fact, it was apparent to everyone that she had stolen the show from her more experienced co-stars. But what else was there to say? She was talented, yes, but she was just a character actress-singer—not a glamorous leading lady. Those newspaper reporters who could be induced by "Wholesale" press agents to interview her were further put out by her sullen, introspective attitude. This was not the behavior one would expect from a performer just beginning to earn attention. The fraternity of New York newsmen was again shocked at Barbra's ordering Earl Wilson, dean of the gossip columnists, to "get lost" when he approached her for an interview. Miss Streisand, it seemed, was cutting her own throat. ■ But then Columbia Records released "The Barbra Streisand Album," and the mystery of her strange behavior was solved — or at least understood to the point of forgiveness. People recognize that there is something special about the very beautiful and the very talented. They are a separate breed who must be allowed privileges not permitted to

others; they must be forgiven virtually anything they say or do. Barbra Streisand, it was realized, falls into this unique category. She is Special, because she is very, very talented. No mere singer of words, she is an actress who uses the range and versatility of her vibrant voice to shape lush moods out of the deep and complex feelings she calls up from her emotional depth. Whether the songs she sings are sad or gay, they are performed as though each is to be her last. She does well with happy songs, but her true realm is that of anguish and despair. On her first album, for example, she sings the rousing old marching song, "Happy Days Are Here Again," but with such slow, intense phrasing that a bitter irony begins to emerge, which swells until the song's lyrics, twisted to the breaking point, snap at the listener where it most hurts — in the heart. The effect is as though she has gotten inside of the listener with a piece of chalk, and his entire insides are being scraped like a screaming blackboard. On record or in person, it is a shattering experience.

■ Barbra's greatest asset — the quality that is fast making her a super-star — is her ability to convey to her audience the sense of "I am you, you are me, these are your feelings I am now feeling." This, in essence, is what makes a Star. When she sings, people listen because they know that the girl up there on the bandstand, the girl in the record player, is them. Her despair, her joy, her breathless sigh, her bitter laugh at life and love — these are emotions they have felt during the moments they were most alive. As she fills a room with these powerful sounds, only the ignorant or the totally happy can fail to respond with rapt, sometimes horrified, attention. She sings of feelings so deep, so painful, so tender that the listener who dares to listen is doomed to be battered by their naked intensity.

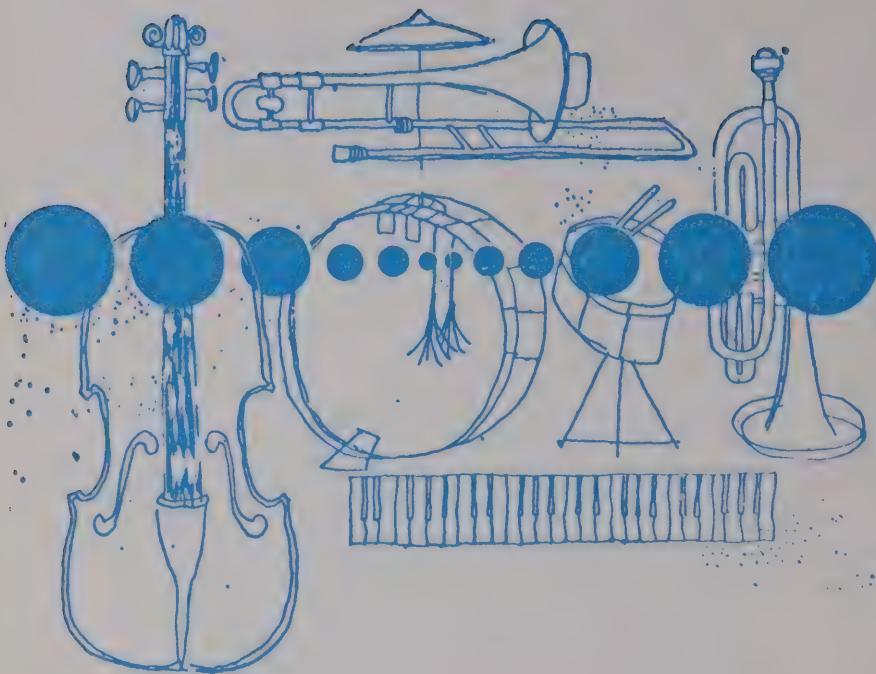
■ How does she do it? What kind of woman is this who, at the age of twenty-one, can spellbind an audience from the very first minute she steps on stage? The answer, if there is one, is a carefully guarded secret, hidden somewhere in the enigmatic mind of Barbra Streisand. She says there is no answer. Her claim is that she is a stranger to herself, who lives with alternating moods of confidence and insecurity, and memories of not liking herself as a child. She admits to being ambitious, but doubts that once she has attained her goal — "I want to be very famous" — that she will be truly satisfied. She'll have money and fame, and will drive a Rolls Royce while wearing sneakers. But she fears she won't have any place to go. ■



# MUSIC

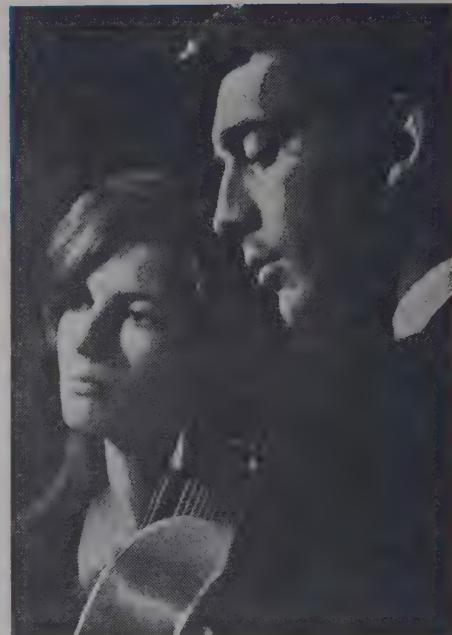


Ian  
and  
Sylvia



## FOLK

The Prestige-Folklore label is being actively promoted by president Bob Weinstock, who says the label will be devoted to "American folk music, whether it is blue-grass, white blues, Negro blues or laments, folk jazz, or traditional folk songs." "Folklore" is an outgrowth of Prestige International which helped to develop folk acts such as *Bonnie Dobson*, *Jean Ritchie*, *Dave Van Ronk*, and *The Charles River Boys*. The folk movement shows no sign of letting up its frantic pace. Not only on the personal appearance level, but particularly on the record front. *Joan Baez* has four Vanguard albums in the top 100, *The Chad Mitchell Trio* has two, *Ian and Sylvia's "Four Strong Winds"* is climbing, *Bob Dylan*, *The Smothers Brothers* and *The New Christy Minstrels* are also very popular album-wise. *Pete Seeger* is on a European tour until late spring of 1964. Besides concertizing, Seeger is filming and recording obscure folk music in each country he visits. *Peter, Paul and Mary* have recorded in German, French and Italian for European distribution where folk music is very popular. *The Weavers* have a new voice in *Bernie Krauss*, who took over for *Erick Darling*, now with the *Rooftop Singers*. After "Cinerama Holiday" and *William Faulkner's "Sanctuary,"* *Odetta* is constantly getting offers for dramatic rolls in movies and T.V., but she is sticking with her first love.



Faron Young

## COUNTRY WESTERN

Guitarist-comedian *Roy Clark* appeared on *Jimmy Dean's* new hour long T.V. show and debuted his Capitol single "Application For Love." October 27 to November 2 saw Nashville celebrating the country music festival. President of the Country Music Association, *Gene Autry*, presided over a series of round table discussions and speeches from various C.W. promoters, D.J.'s and recording executives. Thousands of fans and country singers flooded into Nashville to take part. The Grand Ol' Opry also celebrated its 30th anniversary. Included in the talent that performed between speeches were *Eddy Arnold*, *Flatt and Scruggs*, *The Plainsmen*, *Hank Thompson*, *Tex Ritter*, *Jean Shepard* and *Leroy Van Dyke*. Decca Records had *Loretta Lynn* in to cut her first album. Lester Flatt and Earl Scruggs are booked into Carnegie Hall for a Spring concert. *Ben Colder*, the creator of hit single "Detroit City #2," is really *Sheb Wooley*. *Vaughn Meader* has recorded a session for MGM records. *Faron Young* recently returned from Europe with his family and immediately set off on a U.S. tour from Buffalo, N.Y., to Klamath Falls, Oregon. *Johnny Cash* recorded "Ring of Fire" in Spanish for distribution in Spanish speaking countries. The flip side is his current hit, "The Great Matador."



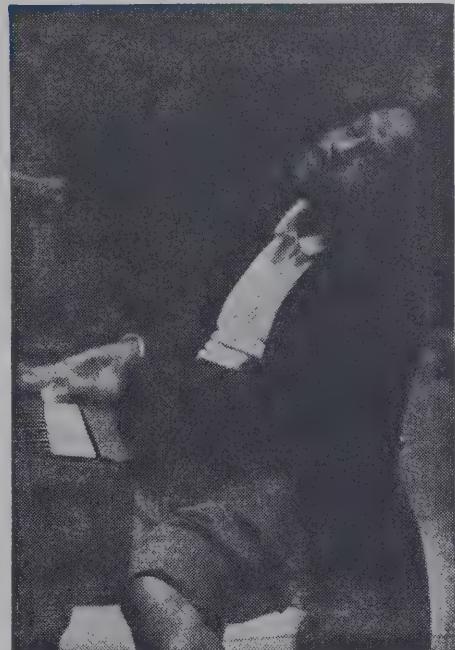
# BILLBOARD



## BLUES AND JAZZ

A sad opener. *Bud Powell* is now seriously ill, suffering from tuberculosis in both lungs. Doctors report he will be in a Paris hospital for two years with expenses of 15 dollars a day. *Birdland* held a benefit October 27, to raise money for Powell. Before he was stricken, Bud was the subject of a half hour, filmed documentary called "The Amazing Bud Powell." Blue Note records gave *Horace Silver* his 35th birthday celebration at The Playboy Club. *Duke Ellington* returned from his first cultural exchange tour for the State Department. He spent 14 weeks in the Near East and South Asia. The 15 piece orchestra drew 17,000 in Syria's first big band jazz concert. The applause was mixed with Arabic yells of "Ash Al Duke" (long live Duke). *Leroi Jones*, an authority on the blues, has written an excellent book called "Blue People" (William Morrow & Co.). If you want to hear a good example of city blues, pick up an L.P. called "Big Bill Broonzy Memorial" on Mercury. Two tracks have Broonzy backed by a small wailing band. After you have listened to them, see if you can guess who kicked off the rhythm & blues movement. *Vee J ay* has released a wonderful "Jimmy Reed Sings The Best Of The Blues". On this L.P., Jimmy plays a romping 12 string guitar and, of course, his unforgettable harmonica. A couple of months ago, we saw a great blues concert at New York University that featured *Memphis Willie B.*, *Furry Lewis* and *Gus Cannon*. Willie is also an exceptional harmonica player. These three men who were famous in the 1920's, were brought to New York by folk music promoter *Sam Charters*. *Coleman Hawkins* is probably the most recorded jazz musician in history. He is on literally hundreds of L.P.'s, both as sideman and star. We met Hawkins, now in his middle 50's, in New Haven a while back, and he is more active now than he was twenty years ago. He is just one of those guys you can't forget.

Bud Powell



## POPULAR

Nicest sound to come along in years is "Young Wings Can Fly," by *Ruby and The Romantics*. The Romantics were the first popular singers to utilize the samba rhythm of Bossa Nova with excellent results. "Young Wings Can Fly" is much better than "Our Day Will Come." *Rick Nelson* found success with a Bossa treatment of "Fools Rush In." Why aren't more recording companies exploiting Bossa Nova? Pop music could certainly gain by using its refreshing subtleties. "I Can't Sit Down" on Green Onions L.P., Stax-701, is one of the greatest all-time instrumentals. *Booker T. and The MG's*, creator of the album and a recent unique single called "Chinese Checkers," is the grooviest band since King Curtis. *Lonnie Mack* and his excellent band, with "Memphis" and "Wham," both chart toppers, is touring the country and getting a wonderful reception, particularly in Canada. *Peter, Paul and Mary* may have set an all-time record. They have three L.P.'s in the top 5 national best sellers. This spring *Ray Charles* will make a movie in Europe. ABC Paramount has recorded *Fats Domino*'s act at the Flamingo in Las Vegas. *Dickey Lee*, who wrote his own hit tune "I Saw Linda Yesterday," married Linda in Kansas City last October. *Bobby Darin* is leaving his successful night club act to widen his scope in the music business. *American style folk music* is beginning to take over the popular standing of Rock & Roll in England. The big beat continues to turn up in various guises. After its recent "surf" work out, rock and roll is heading full throttle into "Hot Rod music". The trend is announced by an L.P. on Capitol called "Hot Rod Rally" and one on Atlantic, "Hot Rod City."

Booker T. Jones



# PARADISE



"You get up early in the morning so you won't miss anything," he says. "And then stretch out on the deck under an already-hot Pacific Ocean sun. Perhaps, if it's your turn, you cook breakfast for the gang, or take the wheel. What you do doesn't matter, because whatever it is, it is a part of paradise and you don't want it to ever stop."

So says Bob Logan, former TV parking lot attendant ("77 Sunset Strip"), who got his walking papers this season when ABC-TV decided Efram Zimbalist, Jr. could park his own car.

The occasion: the 23rd biennial Transpacific Yacht Club Race, where Bob played sailor while his agent back in Hollywood worked to line up future jobs for him in the glamour business. (He doesn't seem too distressed about being out of work, does he?)

The magical experience was of sun burning deep into the face, of salt water spraying against browned arms and chest, and of muscles pulled taut as sails are hauled up a cedar mast. Bob was navigator of the "Copperhead," one of thirty-two yachts that made the mad dash for Honolulu this year in the longest yacht race in the world, covering 2,000 miles of mischievous, always-changing Pacific currents. He was fulfilling a dream shared by many an adventurous young man: to go down to the sea in a ship with white cloth wings, to follow the sun to the watery currents which once carried South Sea explorers.

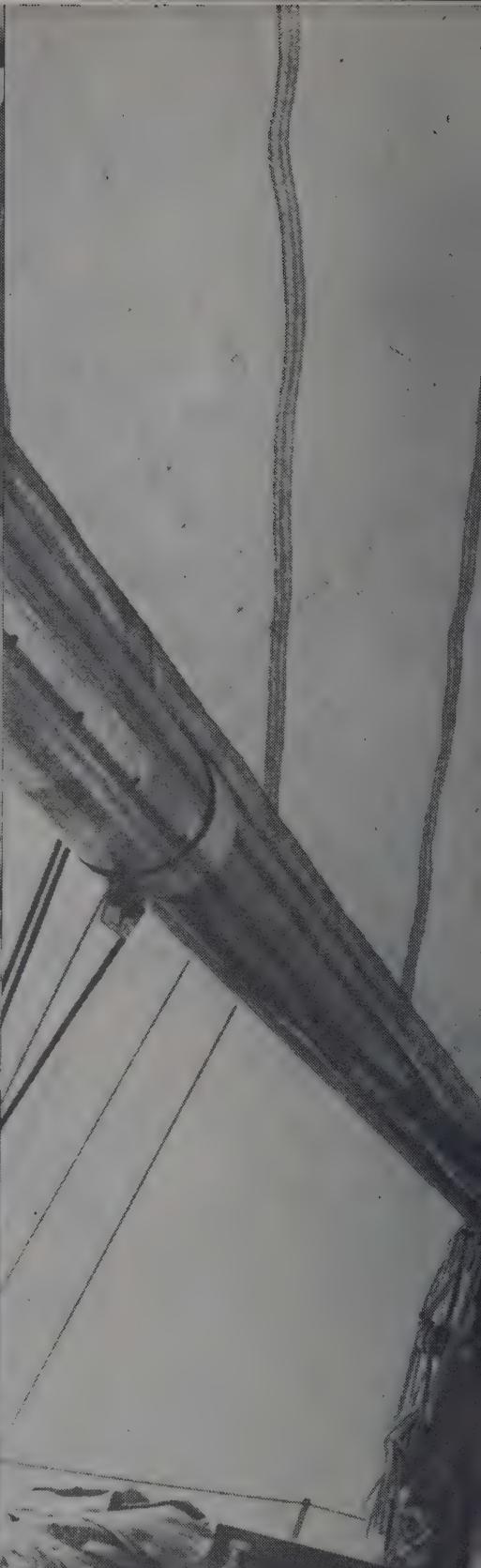
But first came preparations: the handsome, 22-year-old received stares from the curious as he bought supplies in a local marine supply store. Yachting is expensive, and Bob helped out Stan Badger, the owner of the forty-foot yawl, by buying some of the necessary boating supplies and food — food for four weeks, ("there just aren't any supermarkets floating around the Pacific"), and the best boating equipment available — material that would withstand day after day of constant buffeting from wind and sea, and hold up perfectly if a sudden storm should hit the boat.

And then the gear was checked, supplies stored on board, riggings readied and the cast-off was made. The great sails were removed from below deck to be brought up into the playful, snapping wind. Up they went, inch by inch, climbing to meet the brilliantly azure sky. Bob stood topside, looking out across the Pacific Ocean — on the way to Hawaii.



# PLAYGROUND OF BOB LOGAN







His vacation away from being a TV star found Bob in trim for the hard work — hard play journey across the Pacific. Though born in the East, he considers himself a Californian, and has become soothly adept at skiing, surfing, skin diving.

The trip shared by Bob was tiresome, not just a leisurely trip across the wide expanse of ocean. It was, at times, a gruelling battle with the other yachts, with the elements and with time. But pleasure, too, was in abundance: the thrill of discovery when exploring the sleek lines of a thoroughbred racing yawl, laughs on deck with bronzed shipmates, and music sessions below at sunset, made merry by Bob's guitar and a well-earned can of beer.

The "Copperhead" did not win the race, but if disappointment was experienced by the crew members — there would be no trophy to carry back to the States — it was forgotten when they saw the breath-taking sight of Honolulu rising out of the blue-green sea as they approached the Islands.

The race was completed, but the fun had just begun. They would have weeks in which to cruise around the lush islands, visit the volcanos and rich rain forests, see the fields of ripe pineapple and sugar cane.

And then, time spent, they would happily restock their yawl and glide back home eastward across the sea. ■



# FIVE MOVIE REVIEWS AND RATINGS

by Jim Brownell

★ ★ ★

**CHARADE**, according to Webster, is a guessing game in which opposing teams try to outwit each other. This "who-dunnit" thriller is a charade on a grand scale. The stakes are a quarter of a million dollars — or murder. The opponents are a beautiful woman named Reggie (Audrey Hepburn), a suave man who calls himself Peter Joshua (Cary Grant), and three creepy ex-Army pals of Reggie's murdered, and unlamented, husband. All want the money Reggie's husband was supposedly carrying when he was murdered — one of them enough to murder again to get it. Reggie's life isn't worth a plug nickel as long as the others think she knows where it is. (Or perhaps she *does* know, after all.) And who, the viewer will ask, is the mysterious Peter Joshua? He comes to Reggie's aid, but is it for love or for money? It's a suspense-packed game of charade that the audience will have a tough, but exciting, time figuring out. For those blasé about charades and mystery, there is a Henry Mancini score, magnificent color shots of Paris, elegant Givenchy gowns and side-splitting humor to sustain interest.

★ ★ ★

**THE CARDINAL**, throughout his lifetime in the Roman Catholic priesthood, was a complicated, controversial figure — to his superiors and to himself. This film, which rushes headlong into sensitive Roman Catholic issues, will likewise be controversial. It follows the religious career of a fictional priest (deftly played by Tom Tryon) from his first parish in Boston to his elevation as cardinal. It examines his beliefs and doubts about Church doctrine, Church politics, and his role in the Church. At the same time, the film is a commentary on the twentieth century — from pre-World War I, through the "Roaring 20's," and right up to the outbreak of World War II. It focuses on the Roman Catholic position on segregation in the U.S. during the 1930's, as well as on Hitler's takeover of Austria. It's neither a whitewash nor a condemnation. It is a study, a viewpoint, and it makes stirring drama. Otto Preminger produced and directed this Panavision-Technicolor Columbia Pictures release. Supporting stars deserving special mention: John Huston, Raf Vallone, Ossie Davis, Romy Schneider, Carol Lynley and Jill Haworth.



TAKE HER, SHE'S MINE probes the age-old problem of teen-age growing pains — with the main pain spelled P-A-R-E-N-T-S. Not that parents don't try to understand, but it's the try that causes the trouble (and fun). When Mollie (Sandra Dee) zips off to college, Mom (Audrey Hepburn) and Pop (James Stewart) suffer normal pangs of concern. Pop's imagination runs wilder than Mollie's rah-rah escapades, and when he steps in the middle of the imaginary muddle, Pop winds up in scandalous news headlines. It's even worse — and funnier — when Pop flies to Paris to "save" Mollie's virtue. Mollie, of course, handles the Frenchmen with ease. But she can't control Pop! This 20th Century Fox Technicolor release is full of cornball antics which draw a deep-down belly laugh every minute. And, girls, keep an eye on French actor Phillippe Forquet when he dazzles from the screen — he's liable to cause you to swoon!



MARY, MARY may be old hat in plot, but it's a chic new bonnet in the nimble writing hands of playwright Jean Kerr. Adapted from her Broadway hit of the same name, this is the story of marital bliss. Bob and Mary McKellaway (played with razzamatazz brilliance by Barry Nelson and Debbie Reynolds) temporarily join forces to clear up an entanglement with the income tax bureau while waiting for their divorce to become final. Bob's chief worry is how he is going to support his next bride-to-be, a beautiful, young heiress — that is, until he notices that Mary seems to be falling for one of his old Navy buddies, now a Hollywood leading man (played by Michael Rennie, who, like Barry Nelson, re-creates his stage role in this Warner Bros. release). The film's outcome is predictable, but its unpredictable, very funny dialogue turns triteness into triumph. This is a comedy to put high on your "must" list.



McLINTOCK is the name of the town, and John Wayne plays the role of the man they named it after, a wealthy middle-aged rancher who fought the Indians and settled the country when it was frontier. But that was some time ago. Now McLintock is preparing to welcome his daughter (Stephanie Powers) home from an Eastern finishing school. The festivities are complicated by the return of McLintock's hot-tempered wife (Maureen O'Hara) who has left both town and husband, and now wants to take her daughter away with her. But a young man (Pat Wayne), who has recently been hired at the McLintock ranch, appears as a suitor for the hand of Miss McLintock and sets an example on how to handle spitfires for the older generation. This rip-roaring Western in color from United Artists never takes itself too seriously and is first class entertainment from beginning to end. It also has the funniest fight scene we've ever seen.





# "IT'S LIKE A CIRCUS COME TO TOWN"



Jack Linkletter was a graduate student at the University of California before becoming host of ABC-TV's "Hootenanny." For the past two seasons, the popular folk singing program has taken him to college campuses throughout the country, and has caused him to temporarily set aside his own studies. Here, in an exclusive article for Hit Parader, he discusses the success of "Hootenanny," and his feelings about being a part of it.



*The Tarriers and Ian and Sylvia (above) took to the front of the stage for a "Hootenanny" taping at Annapolis. Another popular group (opp.) is the Chad Mitchell Trio.*

By JACK LINKLETTER



Recently, while on location with the "Hootenanny" troupe at the University of Arizona, I was stopped on the street by a young woman. "Jack," she said, "that show of yours makes me feel like a freshman in college again. I get so excited, I feel that I'm sitting there clapping and singing with those kids."

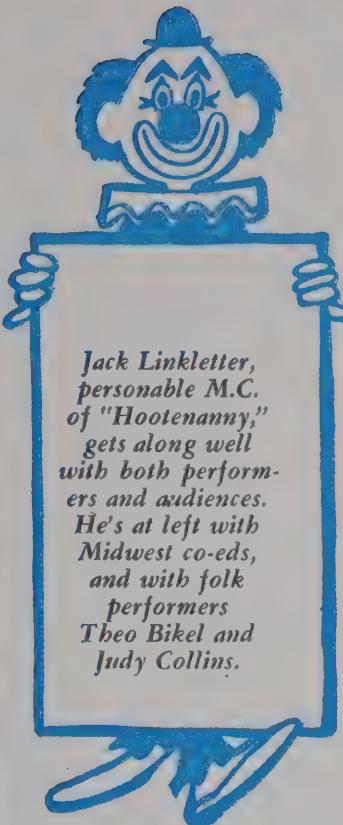
Without her realizing it, that nameless, enthusiastic gal had put her finger on the reason for the success of "Hootenanny." The reason, I believe, is involvement!

The show really moves. It gets to you. And before you know it, you're wanting more. That, essentially, is the appeal of the show, and that's what makes it so exciting for me to participate in it.

Before signing on as the host of the "Hootenanny" series, I had a show on the West Coast called "On The Go." We did a lot of mobile work. We had a truck full of equipment that we could take around to various locations for on-the-spot taping. It made for a pretty exciting show.

Dad and I (Jack's father is TV star, Art Linkletter) argued a lot about the value of mobile filming. He likes to use a studio all the time. I like to travel, because I think that the television audience prefers to see its entertainment in its natural habitat. It's always better, I think, to be there, than to pretend to be there.

And, in the case of "Hootenanny," there are very specific reasons why



Jack Linkletter, personable M.C. of "Hootenanny," gets along well with both performers and audiences. He's at left with Midwest co-eds, and with folk performers Theo Bikel and Judy Collins.

mobile taping is better. I've often been asked why we don't put the show on in a place like Madison Square Garden. That should be an exciting place to do it.

Well, we just couldn't. For one thing, moving about the country as we do, we get a spontaneous, vital feeling built right into our show that we couldn't get any other way. I guess that's reason enough!

You should see the college kids when our big mobile trucks roll into town loaded down with television equipment. Whether the school is Pitt, or Rutgers, or Michigan State, or Annapolis or Southern Methodist, it's like we were a circus come to town. The excitement begins to mount immediately — these kids are all crazy about folk music — and by the time we're about to begin the actual taping, they're getting us excited!

The performers love it, of course, because they all have a great desire to be truly liked by an audience. It makes them give out with terrific performances. It's the kind of enthusiasm that's catching, and I think it comes across on the home screen. That's what that woman from Arizona was talking about — excitement. It comes right out of the TV set and grabs you.

And, let's face it, the kids in the audience are almost as much the stars of "Hootenanny" as are the actual performers. Those bright, young faces are one of the most refreshing new things

on television. As I said, they inspire everyone doing the show to work at top level. No "applaud now" signs are needed for our show. If anything, we sometimes have to remind the kids that our electronic equipment can only stand so much volume.

Good talent is important for the continued success of the show, of course, and we think we've got it. Folk music, as everyone knows, has been blowing up a storm lately — in record sales, in the concert field, night clubs, and naturally, in television. The Chad Mitchell Trio, Leon Bibb, The Rooftops Singers, Ian & Sylvia, The Brothers Four, Josh White, The Tiarriers, Nancy Ames, Theo Bikel, The Christy Minstrels — these are just a small sampling of the performers we've had on the show.

This season we've added, for spicing you might say, gospel singing. Gospel is just starting to boom and it has gotten to a point where some night spots

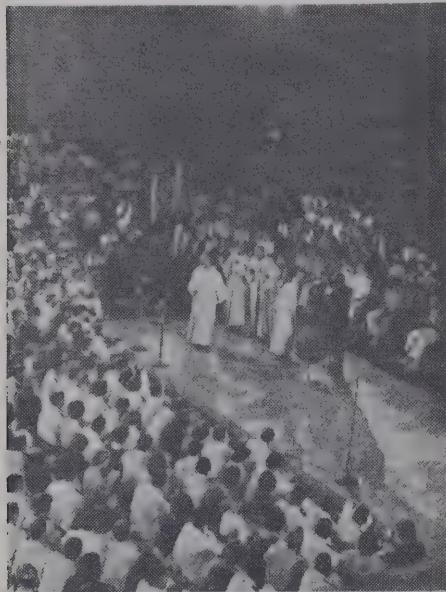
are specializing in it. We think our viewers will see some of the best gospel being performed anywhere.

There are all types of folk songs, those that express a story, an emotion, an attitude or an opinion, work songs, play songs, songs that are sad, songs that are gay. We try to present the best of them all.

But as important as the songs and the singers are, I still can't say enough about the fabulous young audiences we perform for. Even our cameramen — usually a bored breed of men who couldn't care less if Edie Adams and Frank Sinatra were both to sing on the same bill — they get very excited about the kids too. Every time I look up, it seems there is a new cameraman, one who has begged or bribed another one into letting him take over the taping of a show. Maybe it has something to do with all those pretty co-eds who smile at our cameramen!

I'll close now, but not until I tell you about a wonderful letter I received last month from a mother who complimented us on our show. She wrote: "I have two teen-age children who are soon to start college. It is certainly delightful to see that the young people going to college are so bright-looking, and are participating in a program with such enthusiasm. It ended for me, happily, a fearful image of a bored future generation of adults, whose only interest is in being self-destructive and destructive to others."

Some letter, huh? It just about sums up my feelings about "Hootenanny," and the kids who come to see it being taped. They're good American kids who enjoy gathering around a folk singer, to cheer, hand clap, and join in with chorus after chorus of rousing folk singing. When you stand right there in the midst of them, week in and week out as I do, you sure do get a wonderful proud feeling. ■



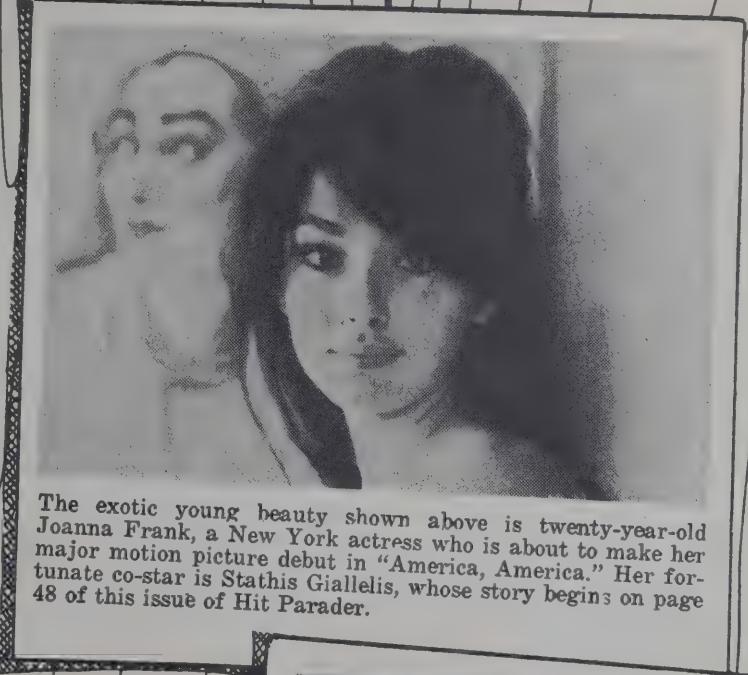
*Annapolis cadets and their dates applauded loudly when the Clara Ward Gospel Singers appeared at the school. Colorful trio, The Big Three (above), also get cheers from enthusiastic college audiences.*

# CUES and VIEWS

## RANDOM NEWS AND NOTES



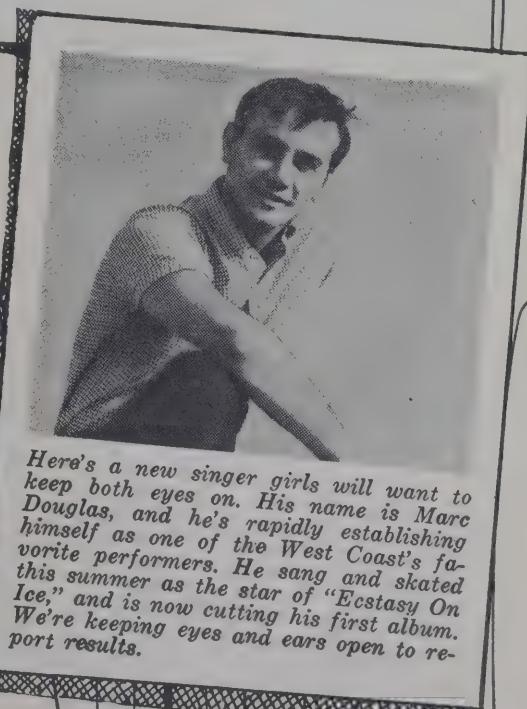
Here are the Beach Boys. After "cleaning up" this past summer with their "surfin'" albums, they're now doing the same with music devoted to hot rodding. Their album "Little Deuce Coupe" is a hit all over the country.



The exotic young beauty shown above is twenty-year-old Joanna Frank, a New York actress who is about to make her major motion picture debut in "America, America." Her fortunate co-star is Stathis Giallelis, whose story begins on page 48 of this issue of Hit Parader.



Canadian performers making a big show biz boom are little Michele Finny and The Travelers. Fourteen-year-old Michele, shown with her TV co-star Al Hamel, is hostess of Canada's popular kiddie show, "Razzle Dazzle." The Travelers, known as "Canada's own folk group," are fast acquiring a solid reputation this side of the border. They're on Columbia Records.



Here's a new singer girls will want to keep both eyes on. His name is Marc Douglas, and he's rapidly establishing himself as one of the West Coast's favorite performers. He sang and skated this summer as the star of "Ecstasy On Ice," and is now cutting his first album. We're keeping eyes and ears open to report results.

# STATHIS

# STATHIS

# STATHIS



The young man stood before the reception desk, waiting for the secretary to finish her telephone chatter. Dressed in a baggy suit and carrying a battered suitcase, he looked like a bedraggled panhandler. The receptionist, eyeing him with annoyance, asked suspiciously what he wanted. The dark-haired youth took a deep breath and replied in slow, stumbling English that he had come from Greece to see director Elia Kazan, that he planned to be the star of his multi-million dollar film, "America, America," and that he had to see Kazan right away. The secretary, an insensitive soul, threw back her head and laughed.

Which was the wrong thing to do, for she suddenly found herself under a barrage of Greek fire, with the intense young man towering over her desk, telling her in terms that left no room for doubt, that he had come a long way to see Kazan, that he intended to see Kazan, and that if she, the secretary, got in the way, she might very well end up with a broken neck. The intimidated girl promptly ushered him into Kazan's inner office.

Thus begins the fabled story of Stathis Giallelis, latest discovery of renowned stage and film director, Elia Kazan.

"The story actually begins earlier than that," the twenty-three-year-old explains. "It begins in Greece, when I decided to be an actor." (Stathis' name, by the way, can be pronounced. "Stathis" has the accent on the first syllable, with a broad "a." For "Giallelis," you replace the "g" with a "y" and accent the last syllable. Like — Yal-lay-lease.)

"I quit high school when I was sixteen," he says, "because my father died and I had to earn money. It was bad in many ways, because in Greece it's very important to get graduation papers. But I was lucky, for when I fell in love with theatre, I was allowed to audition for the Vachliotis Drama School in Athens. They gave me honorary papers because of my circumstances, and allowed me to enter the school."

Stathis speaks with a heavy Greek accent. He now lives in New York City and is studying at the Actors Studio. But perfect English is still a year or so away. When he now tries to make a point requiring complicated English, he

smiles apologetically, tilts his head towards the person he is addressing and stumbles on. The effect is intriguing. His sparkling brown eyes seem to fill in the details he can't quite manage with words.

"I was even more stubborn in those days than I am now," he says (with us unscrambling his words as we go along). "There are many different drama schools in Athens and I was always arguing with other students which one was the best. My school taught only interpretation — not method. We poured over passages from Shakespeare and the Greek classic dramatists, and discussed the implications of the text, but we never acted."

In addition to studies at the Vachliotis Drama School, Stathis also worked as assistant to Nikos Kourdouros, one of Greece's foremost film directors. The job provided him with valuable technical experience, but it also brought disfavor from many prominent men in the Greek entertainment industry.

"It was terrible," Stathis explains. "In Greece, the theatre and movie businesses are very 'closed shop.' It is only



Elia Kazan, the director who launched James Dean, Marlon Brando and Warren Beatty to fame and fortune, has found himself another protege: Stathis Giallelis. This exciting, new personality, shown here with starmaker Kazan, will soon be seen in "America, America" — as its leading player.

after long apprenticeship and much getting to know the right people that one is allowed to work. But Nikos Kourdouros liked me, so he gave me the job. That's when I learned what most of my 'friends' were really like. Many of them wouldn't even speak to me."

That was the situation when Elia Kazan arrived in Athens in 1961 to look for location sites and actors for the filming of his autobiographical movie, "America, America." Kazan was himself a Greek who had migrated as a youth to the United States, where he became famous as the director of such stage and screen successes as "Streetcar Named Desire," "East of Eden," "Cat on a Hot Tin Roof" and "Splendor in the Grass." "America, America" is the story of his struggles to get to the new world.

"I was feuding with just about everyone at the time of Kazan's arrival," Stathis admits sadly. "The theatre people were so conservative that they were, like what you Americans would call, a bunch of old ladies. I felt I was suffocating from all the intrigue. So, I went to him and asked if I could play the part of Stavros (Kazan) in his movie. He told me I didn't know enough English."

Kazan seemed to have slammed the door in Stathis' face, but actually he had left it open enough to emit a slight glimmer of hope. The director said he was going back to America, but would return the following January. If Stathis could improve his diction in those four months, he would be given a screen test.

"I promised I would, and tried, but everything seemed to get in the way of

improvement," Stathis continues. "Kazan was furious with me when he returned to Greece. He told me to go away, which upset me so much that I begged for the chance to come to America on my own expenses and try again. I'll never forget the way he looked me right in the eye and said, 'Come if you want, but it's a million to one shot'."

Kazan's challenge was all the incentive Stathis needed to begin English lessons. "All my energy was devoted to getting ready to leave Greece for America," he reminisces. "I began to feel like the hero of Kazan's movie. I told everyone I was certain to play the lead in "America, America." I suppose you could say I was burning my bridges behind me, because I bragged so much I would have been too disgraced ever to return to Athens without getting the part."

Stathis' arrival did seem to parallel that of Stavros, the young Greek he was to portray in "America, America." He sailed into New York harbor in 1962 aboard a tramp steamer with a grand total of twenty dollars in his pockets. He knew no one and had nowhere to go — except to Kazan's office.

"I had come too far to be turned away by a silly secretary," he states with a smile, but with his head and neck thrust forward from lean, sinewy shoulders. "Kazan didn't recognize me at first, but I soon let him know who I was — in the best English I could."

When, shortly afterward, Stathis was signed to play the lead in "America, America," he joined a distinguished list of Kazan proteges, including Marlon Brando, the late James Dean and War-



**"I feel that my personal life is almost identical with that of the boy I play on screen," says Stathis Giallelis. "America, America" details the adventures of a young man who comes to America to begin a new life.**



ren Beatty. Months of strenuous filming in Hollywood and Greece were supplemented with speech and acting lessons. As word leaked out that Kazan was hatching a new star, reporters hurried to get a look. Most were surprised at what they saw.

They found a rather short, slightly built youth who bore little physical resemblance to Kazan's earlier discoveries. Some reporters went away disappointed; those who stayed soon discovered why Kazan, a man with an almost unearthly ability to spot great talent, had selected Stathis to impersonate him on the screen. The answer, they sensed, is Stathis' uncompromising honesty with himself and with others — a quality so dominant in his personality that on a movie screen it fairly leaps into the laps of the audience. Stathis didn't just speak his lines in "America, America," he lived

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them. Not so much in the sense that he, like Stavros, emigrated to America, but rather that when he says lines which express either hatred or love or fear or anguish, he conveys those emotions with great force.

This honesty and emotional directness carries over into his private life. He will not, for instance, inform people he meets at parties or any social gatherings that he is Stathis Giallelis, the star of Elia Kazan's latest movie. He feels that most people who become celebrities end up associating with only two kinds of people: other celebrities and weak people who idolize. He prefers to be with people who like to be with him for no other reason than that they simply enjoy his company. "Just as soon as I admit who I am," he says sadly, "people start looking at me like I'm a god, when just a minute before, they

couldn't have cared less. This is the same kind of phoniness I ran away from in Greek theatre. I can't stand it."

As Warner Brothers begins to beat the publicity drum labeled "Stathis Giallelis," however, he is adjusting to the attention he now receives. His goal — to be an international film star — will only be achieved if he submits to the spotlight of worldwide publicity.

"That may be true," he concludes with a disturbed look. "But this must happen without a compromise of what I believe to be true and honest. People must accept the fact that I can't imitate the other glamorous stars that Kazan has created. I'm not as mysterious as James Dean, as big and moody as Marlon Brando, or as super-handsome as Warren Beatty. I'm just me — Stathis."

And then he smiles. ■

## ● HAVE YOU HEARD?

By Lew Douglas, Frank LaVere and Roy Rodde

Have you heard?  
Who's kissing her now  
Do you think she's blue  
Does she say we're thru  
Has she found someone new  
Have you seen?  
The way she looks now  
Does she act the same  
When she hears my name  
Does she say who's to blame  
My arms are empty  
My nights are long and lonely  
I miss her so  
Each new tomorrow  
Can only bring me sorrow  
I love her so  
Have you heard?  
Of their wedding day  
Rumors come and go  
Still I'd like to know  
If it's true, won't you tell me  
Have you heard?

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## ● NEED TO BELONG

By C. Mayfield

I need to belong to someone  
It hurts to be known as no one  
Will ever some sweet girl bring love  
into my world  
'Cause I need to belong to someone.

I want to be kissed and held tight  
Want to be missed on a cold lonely  
night  
Somebody hear my plea and call out  
to me  
'Cause I need to belong to someone.

Sometimes I feel like a motherless  
child  
No one cares for me  
I've never known sympathy  
I hide my need from the world with  
a smile  
But understand I'm only a man  
And a man needs to belong to someone  
A man hates to be known as no one  
Will ever some sweet girl bring love  
into my world  
'Cause I need to belong to someone.

I hide my needs from the world with  
a smile  
But understand I'm only a man  
And a man needs to belong to someone  
A man hates to be known as no one  
Oh send me a girl to bring love into  
my world  
'Cause I need to belong to someone.

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## ● I HAVE A BOYFRIEND

By Jeff Barry, Ellie Greenwich and The Tokens

I have a boyfriend  
Met him a week ago  
He's mine forever  
Last night he told me so  
He's the boy that I adore  
Never felt like this before  
And I know I'll never let him go.

I have a boyfriend  
We'll never say goodbye  
He made a promise  
He'll never make me cry  
Ev'rytime we kiss goodnight  
Feels so good to hold him tight  
And I thank the stars up in the sky.

(And) (someday I know) Oh yeah  
(We'll walk down the aisle) Yes, we  
will  
(So much in love) Wo (Wearing a  
smile)  
Ev'rytime we kiss goodnight  
Feels so good to hold him tight  
Oh I'm so glad I have a boyfriend.  
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## ● SHIRL GIRL

By B. Darin and Rudy Clark

Shirl girl, with your lips so sweet and  
tender  
Shirl girl, if you ever should surrender  
Shirl girl, say it's me you surrender  
to.

You're not too young to understand  
That I need you so  
And if you let me have my way  
I'll never let you go  
Shirl girl, I'm begging you sincerely  
Shirl girl, I can see the day so clearly  
Shirl girl, the day you make my dreams  
come true  
Oh, oh, Shirl girl, I'll have you.

SHIRL GIRL  
Shirl girl, if you'd ever let me love  
you  
Shirl girl, I'd place no one above you  
Shirl girl, I dedicate my life to loving  
you.

You're not too young to understand  
That I need you so  
And if you let me have my way  
I'll never let you go  
Shirl girl, I'm begging you sincerely  
Shirl girl, I can see the day so clearly  
Shirl girl, the day you make my dreams  
come true  
Oh, oh, Shirl girl, I'll have you.  
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## ● A FINE FINE BOY

By Phil Spector, Ellie Greenwich and Jeff Barry

I want to tell the world about the boy  
I love  
Just the kind of guy I was dreaming  
of  
He's so sincere when he holds me tight  
When I'm blue, he makes me feel all  
right.

'Cause he's got a sweet, sweet kiss  
And a true, true heart  
Something tells me that we'll never  
part  
He's got a sweet, sweet kiss  
And a true, true heart  
And he's fine, fine, fine  
I know he's fine, fine, fine  
Let me tell you he's a fine, fine boy.

He needn't take me places and buy  
me things  
Love is more important than a  
diamond ring  
So all I want to do is stay by his side  
And take care of him, and I'll be  
satisfied.

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& Trio Music Co., Inc.

## ● DRAG CITY

By Roger Christian, Jan Berry and Brian Wilson

Just tuned my car and man, she really  
peels  
Looks real tough with chrome re-versed  
wheels  
With a blue coral wax job, she sure  
looks pretty  
Gonna get my chick and make it quick  
out of Drag City  
Gonna Drag City and takin' low  
my wheels  
Gonna Drag City, my slicks are really  
singin'.

The dee-jays sayin' on my favorite  
station  
Drag City races are the fastest in the  
nation  
The rails are the wildest and the  
customs sure are pretty  
Get your doll and make it now to  
Drag City.

Burning rubber, thick exhaust really  
fills the air  
Final tunes tacked-up engine and  
action everywhere  
Checkered flags and wheel stands  
man, they sure are pretty  
Get you honey, grab some money and  
head out to Drag City.  
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## CAN I GET A WITNESS

By Eddie Holland, Brian Holland and Lamont Dozier

Ah listen everybody, especially you girls  
Is it right to be left alone  
While the one you love is never home  
I love too hard my friends sometimes  
Say but I believe, I believe  
That a woman should be loved that way  
But it hurts me so inside  
To see her treat me so unkind  
Somebody, somewhere tell her it's unfair  
Can I get some witnesses  
Can I get a witness  
Yea, can I get a witness.

Somebody is it right to be treated so bad  
When you've given everything you had  
Even toss in my sleeve  
'Cause I haven't seen my baby all week  
Now you chicks do agree  
That this ain't the way love's suppose to be  
Let me hear, let me hear you say  
Yea, yea up early in the morning  
With her on my mind  
Ah just to find out all night that I've been crying  
But I believe a woman's a man's best friend  
So I'm gonna stick by her 'til the very end  
But she caused so much misery  
That I forgot how love's suppose to be  
Somebody, somewhere tell her it ain't fair  
Can I get a witness  
Yea, can I get a witness.  
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## COME ON AND LOVE ME TOO

By Steve Rappaport and Robert Lawrence

Come on and love me too  
I know our love could be  
I know that you'd love me  
You know you're actin' bad  
Tryin' to make me so sad  
And so I say to you  
Come on and love me too  
You're treatin' me so rough  
My love is not enough  
You never could be true  
But still I say to you  
Come on and love me too.

Our love could be so right  
Ev'ry day and thru the night  
Things will work out you'll see  
If you'll stop teasin' me  
Tell me you're home to stay  
Don't throw my love away  
You're treatin' me so rough  
My love is not enough  
You never could be true  
But still I say to you  
Come on and love me too.

I know I can't go on  
Sad and lonesome night till dawn  
If you walk thru that door  
I won't bother you no more  
I'll go on thru the years  
I'll have my lovers tears  
You're treatin' me so rough  
My love is not enough  
You never could be true  
But still I say to you  
Start thinkin' of me too.  
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## YOUNG WINGS CAN FLY

By Bob Williams and Mort Garson

Just like I found you  
Along the way  
We can find a little more happiness  
With each new day  
So don't be afraid to hold me close  
And never never let me go  
Young wings can fly  
Young wings can fly  
Young wings can fly  
Higher than you know.

At every cross road  
Follow your heart  
Believe me I've been in love with you  
Right from the start  
A love such as ours is something  
That we never will outgrow  
Young wings can fly  
Young wings can fly  
Young wings can fly  
Higher than you know.

So don't be afraid to tell the world just  
Where where you want to go  
Young wings can fly  
Young wings can fly  
Young wings can fly  
Higher than you know.  
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## TWENTY-FOUR HOURS FROM TULSA

By Burt Bacharach and Hal David

Dearest darlin'  
I had to write to say  
That I won't be home anymore  
'Cause something happened to me  
While I was drivin' home  
And I'm not the same anymore  
Oh I was only twenty-four hours from

Tulsa  
Only one day away from your arms  
I saw a welcoming light  
And stopped to rest for the night  
And that is when I saw her  
As I pulled in outside of the small hotel  
She was there and so I walked up to her  
Asked where I could get something to eat  
And she showed me where  
Oh I was only twenty-four hours from  
Tulsa  
Only one day away from your arms.

She took me to the cafe  
I asked her if she would stay, she said okay  
Oh I was only twenty-four hours from  
Tulsa  
Only one day away from your arms  
The juke box started to play and night time turned into day  
As we were dancin' closely  
All of a sudden I lost control  
As I held her charms and I caressed her, kissed her,  
Told her I'd die beofre I would let her out of my arms  
Oh I was only twenty-four hours from  
Tulsa  
Only one day away from your arms.

I hate to do this to you  
But I love somebody new  
What can I do  
And I can never, never, never go home again.  
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## ● BOSSA NOVA, BABY

By Jerry Leiber and Mike Stoller

I said take it easy baby  
I worked all day  
And my feet feel just like lead  
You got my shirt tails flyin'  
All over the place  
And the sweat poppin' out of my  
head

She said hey bossa nova baby  
Keep on a workin' child  
This ain't no time to quit  
She said bossa nova baby  
Keep on dancin' I'm about to have  
myself a fit.

I said hey pretty mama  
Let's sit down have a drink and dig  
the band  
She said drink you fink  
Well fiddle-de-dink  
I can dance with a drink in my hand  
She said bossa nova baby  
Keep on a workin' child  
This ain't no time to drink  
She said bossa nova baby  
Keep on dancin' 'cause I ain't got time  
to think.

I said come on, baby  
It's hot in here, and it's oh so cool  
outside  
If you lend me a dollar I can buy some  
gas  
And we can go for a ride  
She said bossa nova baby  
Keep on a workin' child  
I ain't got time for that  
She said bossa nova baby  
Keep on dancin' or I'll find myself  
another cat  
Bossa nova bossa nova.

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## ● HEY LITTLE GIRL

By Curtis Mayfield

Hey little girl  
I watched you dance and you look so  
fine

Hey little girl  
You do the monkey one more time  
Please let me have a chance with you  
And I like to do the monkey too  
A-let's get together  
A-let's get together  
A-let's get together  
I need your company  
Oh how I need you.

Hey little girl  
A-can you do the twist  
Something like this  
How 'bout the watusi  
Workout with aunt Cousy  
A-I like to have a chance with you  
A-I like to do the monkey too  
A-let's get together  
A-let's get together  
I need your company  
Oh how I need you.

Hey little girl  
The way you move you just thrill me so  
Hey little girl  
I tried so hard not to let myself go  
A-but now a-everything's all right  
When you move you're just out of  
sight

A-let's get together  
A-let's get together  
A-let's get together  
I need your company  
Oh how I need you.

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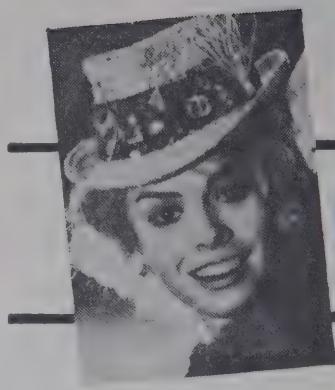
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# Star Gazing

with LADA EDMUND, Jr.

Lada Edmund, Jr. was introduced to HP readers in our last issue. Here the talented starlet commences her regular HP column. In future issues this lively one will tell of her show business adventures in the entertainment capitals of New York and Hollywood.

I just about flipped when I got the long-distance call from a kind soul at Essex Productions in Hollywood, asking me if I'd like to work in their new college-type film, "For Those Who Think Young," starring JIMMY DARREN and PAMELA TIFFIN. The caller filled me in on the shooting schedule and asked me how well I could dance. After assuring him I was the greatest torso twirler since Ginger Rogers, I carefully replaced the telephone receiver, grabbed my mother, tap and toe shoes and suntan lotion, and caught the first flight open to Los Angeles.

Upon arrival, we checked in at the Montecito Hotel, where most of the New York performers stay when in Hollywood. JILL HAWORTH rode up with me in the self-service elevator, and I did not ask her the latest on her

long-playing romance with SAL MINEO. She has yet to come up with a straight answer since her outdated statement that they were only waiting for her eighteenth birthday to make the announcement. One thing's for sure, that syndicated columnist who reported it was all over has got to be kidding. During my stay there, steady Sal made the scene daily, spending so much time waiting in the lobby that people started thinking he was a part-time bellhop.

All the action was down at the pool: I met LYNN LORING under a sun umbrella, and she informed me her apartment was across the hall from mine. I set up an interview with her, giving myself several days to dig up a photographer. She, unfortunately, performed a sudden disappearing act worthy of an Academy Award.

Some of the cast of the touring stage production of "Milk and Honey," and the HARRY BELAFONTE troupe were discussing the ejection of PAMELA TIFFIN from the hotel earlier that week. Seems that Pamela's cat was *persona non grata* with the hotel management and, when discussing the matter at the desk, her language became so loud and abusive she was asked to leave. I found that hard to believe, as she usually comes on so sweet. But, several days later while on location at Malibu Beach, I was sent to the make-up truck



The film's surfing scenes with leading man James Darren were fun, but I got a bigger kick out of talking with my bearded buddy, Bob Denver.

Events to enliven the long delays between film "takes": me mopping Paul Lynde's brow, and a set visit by handsome Tommy Sands.



for more body tan on my lily-white hide. I accidentally barged in on good old Pamela, partially disrobed, who was getting the same sun tan treatment. The flagrant adjectives she screamed my way put me in such a state of shock I had trouble closing the door. Couldn't understand it — she has absolutely **NOTHING** to hide.

Most of the cast were real professionals as the hippest being BOB DENVER, the bearded beatnik, Maynard, of TV's "Dobbie Gillis." He used to teach English in a local high school, before being bit by the Thespian bug.

JAMES DARREN doubled in a club at the Sands Hotel in Las Vegas while making the Hollywood film. He beat the time shortage by hiring an ambulance to drive him nightly to Vegas and back, getting his sleep en route . . . PAUL LYNDE, whom I worked with in the Broadway production of "Bye Bye Birdie," told me he just finished the pilot of his new TV series and wasn't bugged in the least when a prop man mistakenly tacked the name Paula Lynn to his dressing room door . . . NANCY SINATRA and CLAUDIA MARTIN, daughters of FRANK SINATRA and DEAN MARTIN, respectively, make their motion picture debuts in the picture the easy way — from the top. DEAN MARTIN took the news of Claudia's unexpected elopement like all good fathers do — badly . . . TINA LOUISE, a sensation in the movie, keyed it cool when MORT SAHL visited her on the set. They used to date.

Young love and the sport of surfing are the main keynotes of the movie and, in my opinion, the exciting surfin' music may have swept the country, but the sport itself has a long way to go . . . One scene called for a group of us twisting on the beach to stop at a given signal, scoop up our individual surf boards

*There I was in Hollywood! With co-stars Nancy Sinatra and Pam Tiffin!*



(they weigh a ton), trip lightly across the sand into the briny surf, and paddle smoothly into the horizon. Wow, was that a back-breaker! MICKEY DORA, the handsome West Coast and Hawaiian surfing champion, was my partner, and the only expert among us. The rest of us looked great while running down the beach, our boards tucked confidently under our arms. But once we hit the water, instant disaster! I lost Mickey on the first wave. I somehow managed to regain the shore, dragging a red surf board behind me. Not my board — mine had been blue. However, most of the others didn't have any! After two more equally disasterous takes, the majority chickened out, and the director finally shot the scene using stand-in surfers and a long-range camera. Composer Jerry Livingston came up with three good numbers for the picture, the title song, "Surfs Up" and "Ho-Daddy Chant."

That's the news for now. I'll be heading back to the New York scene very soon. I'm looking forward to seeing my Broadway pals again, and telling you what's new in the East. ■



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## I ADORE HIM

By Jan Berry and Art Kornfeld

They say he doesn't love me  
But they don't know  
He makes me feel so happy  
When I'm feelin' low  
My friends just can't seem to see  
That he means the world to me  
And that is why I adore him  
(he's everything to me)  
Oh, I adore him  
(he's all a boy should be)  
I adore him  
(sometimes he hurts my pride)  
Do ev'rything for him  
('cause he's good inside)  
Yeah yeah yeah yeah  
When we walk hand in hand  
Thru the roughest part of town  
I never feel afraid  
Knowin' he's around

When we're with other people  
He treats me mean  
But when we're off together  
Oh, you know I'm his queen  
Tho' sometimes I cry at night  
He makes things turn out alright.

He may be cheatin' on me  
But I don't care  
'Cause when I need his lovin'  
He is always there  
I can't help but wonder why  
I've been blessed with such a guy.  
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## IT'S ALL RIGHT!

By Curtis Mayfield

Say it's all right  
Say it's all right  
It's all right  
Have a good time  
'Cause it's all right  
Whoa it's all right  
We're gonna move it slow  
When the lights are low  
Then you move it slow  
Have a good time  
'Cause it's all right  
Whoa it's all right.

Now listen to the beat  
Kinda pat your feet  
You've got soul everybody knows  
That it's all right  
Whoa it's all right  
When you wake up early in the morning  
Feeling sad like so many of us do  
Have a little soul  
Make life your goa.  
And surely something will come to you  
Say it's all right  
Say it's all right  
Say it's all right  
Have a good time  
'Cause it's all right  
Whoa it's all right.

Everybody clap your hands  
Give yourself a chance  
You got soul everybody knows  
It's all right  
Whoa it's all right  
Somebody I'll find me a woman  
Who will love and treat me real nice  
And I won't have to go, and my love  
she'll know  
From morning, noon and night  
And she's gotta say it's all right  
Say it's all right.  
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## I'M LEAVING IT UP TO YOU

By Don Harris and Dewey Terry, Jr.

I'm leaving it all up to you  
You decide what you're gonna do  
Now do you want my love  
Or, are you through?  
I was a fool in the past  
Might have known it couldn't last  
Now, do you want my love  
Or, are we through?  
My heart's in my hand  
I don't understand  
What have I done wrong?  
I worship the ground you walk on  
I'm leaving it all up to you  
You decide what you're gonna do  
Now do you want my love  
Or, are we through?  
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## ANY OTHER WAY

By William Bell

Here you come again  
You say that you're my friend  
But I know why you're here  
She wants to know how I've been  
Tell her that I'm happy  
Tell her that I'm gay  
Tell her I wouldn't have it any other way

People have been talking  
Since we've been apart  
When I pass I hear them whisper  
There he goes with a broken heart  
When she asks about me  
Here is what you say  
That's all I have to say friend  
We'd better say goodbye  
I think you'd better go now  
Or you might see me cry  
But when you see my baby  
Here is what you say.  
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## PAPA JOE'S (Down At)

By Jerry Smith

Say there's a place in New Orleans  
That serves chicken with turnip greens  
Crawfish bisque that treats you right  
And Papa Joe plays there ev'ry night  
A little dark haired beauty says  
Step right in  
And you can bet a bo-dollar she'll be  
your friend  
Ev'rybody there has a tol-er-ble  
time  
Down at Papa Joe's  
Papa Joe's got a swinging band  
You can rock and roll to dixieland  
Customers know it's the place to go  
Down at Papa Joe's.

A little waitress comes to sit you  
down  
She's got the best frog legs in town  
There's a welcome sign hanging on  
the door  
So don't you be afraid to ask for more  
Now the only time Joe closes at night  
Is when the police comes and turns  
out the light  
They get a little mad, but they don't  
fight  
Down at Papa Joe's  
It's thicker than fleas on a monkey's  
back  
But the folks down there they like  
it like that  
They live it up and they all come back  
Down at Papa Joe's.  
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## ● THE SOUND OF THE SUN

By John M. Spirit

Now ev'rything has gone real fine  
on Mars  
And so we ventured to some other  
stars  
We finally found a place to have  
some fun  
When we heard this sound comin' from  
the sun  
Be be bawm, bawm, ba, be be, bip  
bawm, bawm  
Ba, be, be, bip bawm bawm bawm be be  
be bawm  
Be be be be bi oo oo.

The swingin' sun now is quite a spot  
'Cause it's the brightest place around  
we've got  
I'll tell you one thing, it beats the  
moon  
Because it's bigger and it's got this  
tune  
Oo oo oo oo.

Now if you wonder why the sun's so  
bright  
It's because of the parties that they  
have every night  
They sure are cool but brother it throws  
heat  
When a million, billion, sun men start  
to move their feet  
Oo oo oo oo.

You've got to shake it to that cool  
sun sound  
You've got to slop, bop, flip flop all  
a-round  
I tell yo man I really dig that jive  
You know the sound of the sun must  
be alive  
Oo oo oo oo.

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## ● SCHLOCK ROD

By Dean Torrence, Roger Christian, Jan Berry  
and Don Altfeld

I own a forty-eight Buick and it's  
olive green  
All the kids on my block say it's sure  
lookin' keen  
There's big chrome stars on the side of  
the hood  
And the big extra tail lights sure look  
good  
Schlock rod, schlock rod.

I "erp" buy all my car parts from  
mail order house  
And ev'rybody says my car is  
Mickey Mouse  
I got lights in my wheel wells and  
porta walls  
I burn cheap gas and she always  
stalls  
Schlock rod, schlock rod.

I got one big truck tire that's low  
on air  
Makes her sit a little lopsided but I  
don't care  
I got twin antenie and a raccoon tail  
in the trunk  
Well it's full of, look at us go  
Goodness gracious we've travel' fast  
Zip-i-di-zip, down the street ooh such  
a follow me  
Don't wind her up too much  
Oh oh oh I could feel the vibrations  
I'm gonna take off I bet you  
I wouldn't bet you.

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## ● PLEASE DON'T KISS ME AGAIN

By Kenny Young

Please don't kiss me again  
Let's not start it all over  
Instead of kissin' we'll just shake  
hands  
An' say goodnight, and we'll be alright  
Please don't kiss me again  
You know I'm weak to temptation  
Gotta play it as cool as we can  
Just wink an eye and say goodbye.

They all say we're not meant to be  
lovers

That we'll get along just fine  
Like sister and brother  
So, please don't kiss me again  
One kiss leads to another  
No no, no, no, don't do it again  
'Cause if you do I'll just keep lovin'  
you.

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## ● SHE'S A FOOL

By Mark Barkan and Ben Raleigh

She don't know that she's a lucky girl  
Got the best thing in the whole wide  
world  
Got a love that's hard to find  
Got the boy I wish was mine  
But she's a fool  
She's a fool  
She has his love but treats him cruel.

He don't know it but she cheats on him  
With a boy like that, it's such a sin  
I would never be untrue  
I would never make him blue  
But she's a fool  
She's a fool  
She has his love but treats him cruel.

I know there is gonna come a day  
He will tell her girl, be on your way  
Maybe then he'll turn to me  
Then how happy I will be  
That she's a fool  
She's a fool  
She has his love but treats him cruel.  
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## ● YOU'RE GOOD FOR ME

By Horace Ottis and Donald Cobay

You're a bad little girl it's true  
But I'm not gonna walk out on you  
They say you're a good for nothin'  
girl  
But I'll stand up and tell the world  
You're good for me  
Oh, like the honey is good for the bee  
You're good for me

You do two wrongs for every right  
You put salt in my coffee just for  
spite  
You're no good for yourself  
You're no good for nobody else  
But you're good for me  
You're good for me  
Oh, sugar dumplin' can't you see  
You're good for me.

Once I was down on my sick bed  
It was the end of me everyone said  
Dr. Jones did all he could  
Only your love did me some good  
You're good for me  
You're good for me  
Oh, like the sugar is good for the tea  
You're good for me.  
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# AS I WAS SAYING



editors and press agents began asking me to give teenagers advice I took a deep breath and thought not twice but several times before putting a word down on paper.

I knew then—and still know now—that I'm no expert and that it would be presumptuous of me, an untrained young fellow, to dish out advice which might backfire and bring misfortune to an innocent reader. There are too many unqualified fakes and quacks posing as experts anyhow.

I think perhaps this is, after all, the best advice I can offer: the more you learn, the more you realize how much there is to be learned. A little knowledge can be a blessing if it creates an appetite for greater knowledge. Or it can be a dangerous thing if one assumes the guise of a know-it-all, an expert.

I've had the rare privilege of working with some real experts—Bing Crosby, Perry Como, Red Skelton, James Stewart and others—and the thing that strikes me about them is they're always trying to improve. I've watched them take direction from brilliant young film makers half their age—they never pulled rank, they worked with an open mind.

If these long-established giants of our business don't consider themselves experts, who can? Certainly not me!

I'm not about to write stories telling kids how to comb their hair or dress, how to dance, how to orient their love life, how to get along with one another, or how to bring up their parents. I have my hands full simply trying to bring reasonable organization and purpose into my own life. If there is one thing I know, it's how LITTLE I know.

Come to think of it, that's not a bad observation to pass on to other young people . . . and I would pass it on except that I've just said I should do no such thing.

Boy, life can get complicated . . .

*Fabian*

## ● YESTERDAY AND YOU

By Ross Bagdasarian

I sit alone in this cafe  
And listen to the juke box play  
Reminding me of yesterday and you.

Each moment was a valentine  
You promised you'd be always mine  
And I believed the words you said  
were true.

I see your face, it's everywhere  
I close my eyes but you're still there  
Reminding me of things we used to do.

I wonder what your heart is saying  
Each time you hear a juke box playing  
This song that brings me yesterday and  
you.

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## ● DID YOU HAVE A HAPPY BIRTHDAY?

By Paul Anka and Howard Greenfield  
Did you have a happy birthday?  
Even tho' I wasn't there  
Did you get the flow'rs I sent you  
When you got them did you care?

Did our love song make you blue  
Or did you just forget me  
In the arms or someone new  
When you blew out the candles  
Did you stand there and cry  
Crying because you were happy  
Or sad that we said goodbye?

If you did it's plain to see  
That the party's really over  
And you're happy without me  
Yes, you had a happy birthday  
And you're happy without me.  
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Music, Inc.

## ● AS LONG AS I KNOW HE'S MINE

By Wm. Robinson, Jr.

There may be clouds in the sky  
And even if it starts raining  
Our days are bright as can be  
You don't catch me complaining  
That guy's as sweet as he can be  
And I love him and he loves me  
So what do I care if the sun don't  
shine

As long as I know he's mine.

He may be down and out now  
And doesn't have much money  
But until he makes it one day  
I got my faith in my honey  
He's broke right now but I don't care  
I try to make him feel like a  
millionaire

Don't care if we don't have a dime  
As long as I know he's mine.

Don't matter if the wind don't blow  
Don't matter if the snow don't snow  
As long as I know he's mine  
What do I care if the sun don't shine.

I'm gonna stick by him  
All the way down the line  
I'm gonna follow his feet  
I'm not gonna hide  
I don't think he'll lead me astray  
I'll be with him every step of the way  
What do I care where the road may  
wind  
As long as I know he's mine.  
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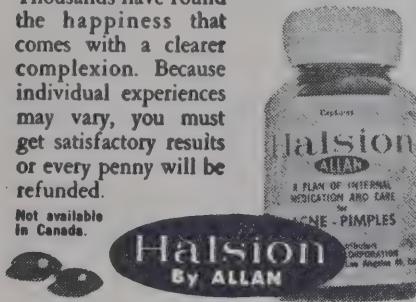
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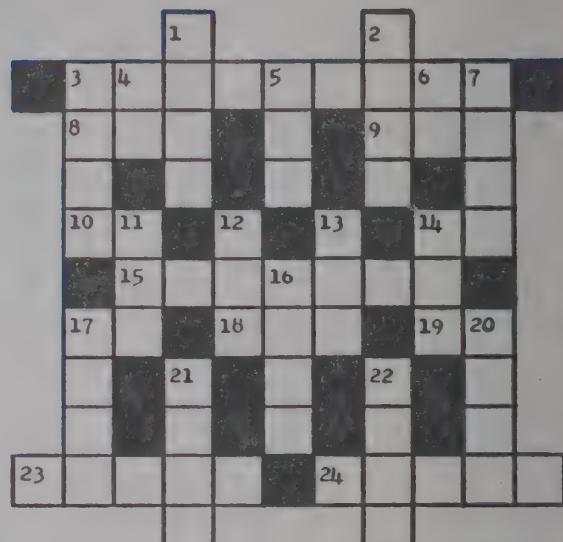
3 Star of Cleopatra  
 8 Plays China Smith  
 on TV  
 9 Edd Byrnes' wife  
 10 Liz Taylor's  
 husband (initials)  
 14 3rd note of the  
 scale  
 15 TV's Miss Young  
 17 --nn Loring  
 18 Yes  
 19 Comedienne  
 (initials)  
 23 Producer Susskind  
 24 Perry Mason's  
 secretary

## DOWN

1 Redhead actress:  
 ---- Louise

2 ---- Stockwell  
 3 Ernie Kovac's  
 widow  
 4 Musical note  
 5 Television network  
 6 Male vocalist  
 (initials)  
 7 Dancers Mata and  
 ----  
 11 Come --- With Me  
 (movie)  
 12 A period of time  
 13 Singer K--- Smith  
 14 Fred ---Murray  
 16 Jealous ---- (song)  
 17 Judy Garland's  
 daughter  
 20 Middle-aged actor  
 John ----  
 21 King and ----  
 (cartoons)  
 22 The Donna ----  
 Show

Answer on Page 64



## FRENCH ROCK

(Continued from Page 26)

After graduation, she formed an oddly-named singing group called "The Guitar's Brothers." The all-girl quartet met in the afternoons for rehearsals in a small movie house near the University of Paris; in the evenings, they helped out Anny with her candy-selling chores.

When she felt the group was ready to audition, Anny invited the author of the song "Sheila" to hear them sing. So charmingly written was her letter of invitation, that the well-known song writer Claude Carrere agreed to attend one of their rehearsals. He listened with little enthusiasm, but returned later with a friend associated with Philips Records. They asked the group to sing again, and after an interminable hour during which the girls sang every song they

knew, and the men huddled in whispered consultation, the decision was made. The man from Philips pointed at Anny and said, "You're good. If you would like, come to the office tomorrow to sign contracts." Sadly, that was the end of the "Guitar's Brothers."

But it was the beginning of an amazing success story. The record "Sheila" came out fifteen days later. When Andre Salvet had Anny on his popular disc jockey program, "Toute la Chanson," he announced: "You are about to hear the song 'Sheila' as sung by that new singing sensation, Sheila!" Like Francoise Hardy, Sheila became an overnight star. Her second release, "School's Over," was the run-away hit of 1963.

Sheila now makes more money in a week from singing than her parents make from selling candy in a year. But part of her continued success rests on the fact that she has retained humility in the face of tremendous adulation. It is well-known to all readers of French fan magazines that Sheila still lives at home with her parents, and that she is a down-to-earth person who to this day has pin-ups of singers and actors pasted to her bedroom walls. Her simplicity has probably done as much for her as beauty and sex appeal have done for Sylvie Vartan, and as much as mysterious aloofness has done for Francoise Hardy.

These three, so different in looks and temperament, are French Wonders. And if at first it seems too bold to call them modern-day Joans of Arc one would do well to look at the multitudes who follow them about — an army of teenagers who believe them to be divine.



## ● EVERYBODY

By Tommy Roe

One time or other everybody listen to me  
You lose somebody you love  
That's no reason for you to break down and cry.

Everybody, everybody, everybody's had a broken heart now  
Everybody, everybody, everybody's had the blues.

Everybody, everybody, everybody's had a lonely moment  
Everybody, everybody, everybody's had the blues.  
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## ● HEY LOVER

By Don Covay and John Berry

Hey hey hey lover  
You don't have to be a king  
Hey hey hey lover  
You don't have to have a thing  
For I'll be satisfied long  
As you are my guy  
Just give me true love and understanding

True love and understanding  
Hey hey hey lover  
You don't have to be a star  
Hey hey hey lover  
I want you just the way you are  
For love is just the same without fortune and fame

Just give me true love and understanding  
True love and understanding  
For the rest of my days  
No you don't have to worry  
'Bout putting diamonds on my hand  
Cause if you really really love me  
In my heart you'd be a big man  
Hey lover treat me good and nice  
And things will be all right  
Just give me true love and understanding

True love and understanding.  
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## ● I GOT A WOMAN

By Ray Charles

I got a woman way over town  
That's good to me, oh yeah,  
I got a woman way over town  
Good to me, oh yeah,  
She gives me money when I'm in need  
Yes she's that kind of friend indeed,  
I got a woman way over town,  
That's good to me, oh yeah,  
She saves her lovin' early in the mornin'  
Just for me, oh yeah,  
She saves her lovin' early in the mornin'

Just for me, oh yeah,  
She saves her lovin' just for me,  
Oh she loves me so tenderly  
I got a woman way over town,  
That's good to me, oh yeah,  
She's there to love me, both day and night

Never grumbles or fusses,  
Always treats me right  
Never runnin' in the streets  
Leavin' me alone  
She knows a woman's place  
Is right there now in the home,  
I got a woman way over town  
That's good to me, oh yeah.  
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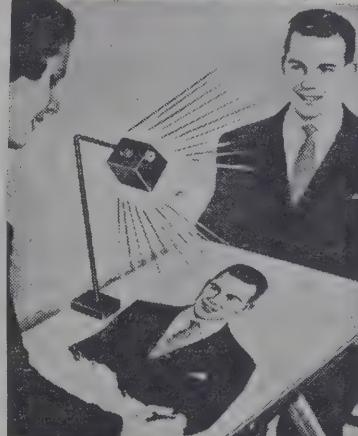
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By Rufus Thomas  
Mary Mack dressed in black  
Silver buttons all down her back  
Hi lo tip-psy toe  
She broke her needle and she can't sew  
Walking the dog  
Just walking the dog  
If you don't know how to do it  
I'll show you how to walk the dog  
Come on now, come on, come on  
Asked my mama for fifteen cents  
See the elephant jump the fence  
He jumped so high he touched the sky  
Never got back till the 4th of July  
Mary, Mary quite contrary  
Tell me how does your garden grow  
You got silver bells, and you got  
cocker shells  
Pretty maids all in a row.  
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## OPEN HIGHWAY

By Nelson Riddle and Stanley Styne  
Down the open highway  
Fancy free go!  
You've got the wander lust to roam  
Boy but just enjoy it  
'Cause soon you'll be home.

Now you have no time to fall in love  
Now you want no permanent address  
Now you're steering clear of your own  
happiness.

Now someday a voice will whisper  
"stay, stay"  
And that's the day you'll find my  
friend  
All your open highways have come to  
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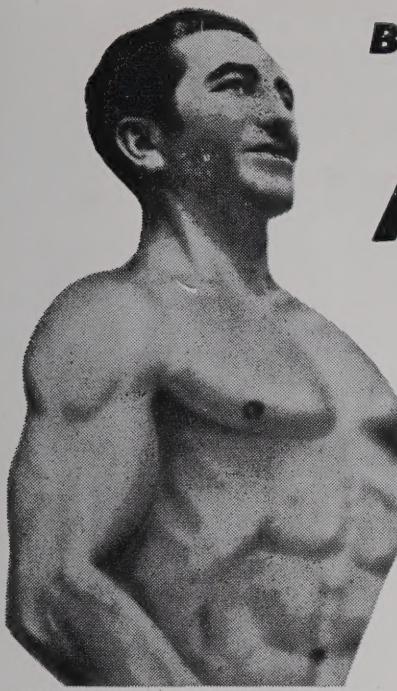
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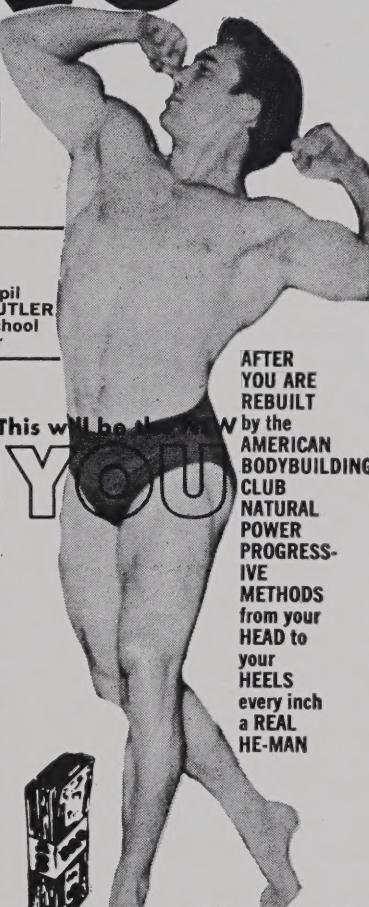
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# AMAZING MUSIC DISCOVERY

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